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## STAGE FASHIONS.

You bid me make it orderly and well,  
According to the fashion and the time.  
—TAMING OF THE SHREW.

The dresses of the new play at the Union Square Theatre resemble the piece. There are some lovely things, some quaint things, some rich material wasted in stiff creations neither becoming nor pleasing; and the *tout ensemble*, as Billy Florence says, is not one of satisfaction.

Lanouette is a marvellous little man, and has put more rich dressed women on our stage in his time than all the New York modistes put together, but he has failed in the Jewett case—that is, if he aimed to create a young, bewitching creature who might justify Charles Thorne's passion. It is many years now, since Miss Sara graced the scenes, and a principal ingredient of her toilettes should be juvenility; and the dresses she wears in Daniel Rochat range from 38 to 60.

The nice walking-dress of the first act, with the dead-leaf colored sash, is 38. The bonjour robe of the fourth act, of white, is about 35. Only a woman of that age would think of a love scene of the warmest character in connection with a bustle and a hoop, or would dream of rustling through a storm of midnight passion, in and out a strong man's arms, with starched petticoats that crunched like chicken-bones in the jaws of a bulldog!

There are several great mistakes in our version of Daniel Rochat. There isn't a woman in the house, during the fourth act, but would be content to forego the fifth act altogether, and see it rendered unnecessary by the yielding of one or the other. There isn't man or woman present but would be stirred by the dropping of the pen in Jewett's hand at the last—by the breaking up of the unnatural coldness of her demeanor on the broad breast of the much-suffering Thorne. The man has agreed to the priest, has swallowed the most dreadful pill of a parson ever presented on any stage—joyfully accedes to all sorts of ceremonies disgusting to his creed, and finds the peach of the night before has ossified, and become a nice, juicy paving-stone.

Its due to the dressing. This wedding-gown of violet brocade, with great round purple full moons on it, has worked its dreadful mission. No woman could preserve the freshness of an amatory passion in that raiment. Those alternating breadths of purple velvet and brocade moons would take it out of her. I felt sorry when I saw that costume, feeling sure of its work before the end of the play. There were full 65 years of experience hardening, illusion-destroying experience, in the folds of that dress, and I felt certain the wearer would be able to glance coolly down the declining years of her life, and seeing just what would come of it, back out as she did in the fifth act. There isn't a girl in New York if she were married at 6 o'clock in the morning in that gown, but would be talking about alimony and life insurance to her husband at 10.

Cazauban and Lanouette, you are responsible between you for the failure of Daniel Rochat to score a run equal to the Orphans. There are certain elements in the fourth act that would insure the success of the play, were they not so vigorously crushed out in the fifth.

Maud Harrison wore the really beautiful toilettes of the evening. Her first dress, of ivory white cloth, made pelisse fashion, trimmed with crimson plush a half yard deep about the bottom and travelling up the front in bands, each side a close row of crimson buttons, belted at the waist, and finished at the side with knotted cords and tassels of crimson. The whole surmounted by a coachman's cape and a broad white hat faced with crimson, upon which two short feathers, shaded from deep red to flush, curled over the brim and laid the lightest tint against her bonnie brown hair. She wore in succeeding acts a pretty house dress of peach-color, on which spiral ladders of Breton lace ran from skirt hem to neck, and a charming walking-dress of dead leaf color fall, over which was a peplum-shaped garment of claret velvet. The long points over the hips were buttoned in the centre by two clusters (three each) of large brilliant buttons. Very rich cashmere bead embroidery bordered this beautiful coat, which fitted tightly, buttoned diagonally across the breast, and allowed two falls of lace to escape, one at the throat and another half way to the waist.

When Miss Jewett was caparisoned for the great love scene in a whole box of Durvay's starch, Miss Harrison thought she might show off some antique dressing, so she mounted an uncompromising gown of sickly leaden hue, upon which disported bands of crimson and gold brocade, and little patches of crimson and gold, and occasional tufts of fringe. We saw this dress but a moment; but even this was quite enough. Harrison, herself, felt it was a failure and substituted a white wrapper, in which to rush in and pick her sister up after the fainting that closes the act.

In London the most popular gloves for full dress are of dead leaf color—not the hectic hue of the American dead leaf—but the sober greenish brown of English defunct foliage, worn with the ivory white, jambe de nymphe, eau de lucerne, and opaline tints so fashionable. The twelve button dead leaf glove is very chic.

Ladies, avoid shirring. Dressmakers seem dumfounded about it. They shir velvet, heavy brocades, bonnet-strings, dress waists, dress skirts, sleeves, and their bills. It's a short-

lived fashion, as ugly as was ever devised. It gobbles great quantities of material and renders it useless forever after, if of velvet or brocade. Milliners have a passion just now for taking broad pieces of double satin and shirring it a half dozen times near the bottom, and depending the stiff little bags thus constructed from the backs of hats, or they make the strings of double satin and shir those in a like manner at the ends, so that when tied, they stick out as soft and graceful as a pair of sausages would, linked together and hung under the chin or ear.

"The claw" is another sweet thing in bonnet and hat trimming. A great clumsy beast fur claw, with nails of brass, amputated at the first joint, is stretched out on innumerable hats. They hold feathers in place, or they straggle in lone possession of the whole hat over the brim upon the crown, and make one wish the rest of the beast was coming to snatch the girl baldheaded (as the boys say) that has so little taste as to wear "claws."

## AMONG THE MUSICIANS.

Mrs. Seguin has severed from the Abbot English Opera Company.

The orchestral music at Haverly's Fifth Avenue Theatre is good—very good.

Seven dollars a minute is the estimated income of Adelina Patti while singing.

Grand concert by Gilmore, on 9th of November, at Seventh Regiment Armory.

Mei-tolfele in English is the strong attraction of the Strakosch Opera Company.

The class system of teaching has proved very popular at the New York Conservatory of Music.

Mme. Ambre's French Opera co. open at New Orleans Nov. 8, with Robert le Diable.

Karl Pailat, a Cincinnati pianist, announces a series of classical piano recitals for the ensuing season.

The Boston 'Ideals' are true artists. Their rendition of the Pirates, Fatinitza and Pinaflore is excellent.

Dr. Damrosch conducts the first public rehearsal of the Symphony Society at Steinway Hall, November 4.

Cinderella has made a hit at Booth's. The piece is now running smoothly, and the music is well sung.

Miss Anna Bock, the young pianist, will give her first concert this season at Steinway Hall on November 11.

Max Strakosch's newly discovered vocal star Miss Lillian Spencer will appear in "Norah's Vow" in the Fifth Avenue Theatre, Nov. 1.

Miss Emily Winant, a New York artist, sang last week at Boston in Mendelssohn's "Elijah." As a solo contralto, she is pronounced a success.

The Brooklyn Philharmonic Society give their first public rehearsal at the Academy of Music November 5, under the direction of Theodore Thomas.

Among the heads of departments at the New York College of Music, are Theodore Thomas, Herr Joseffy, George Bristow, Carl Muller, and Signor Tomaso.

A concert by the Standard Club will be given at Standard Hall 23d. Mme. Lorenz, and Messrs. Fritsch, Remmert, Arnold, and the new Russian pianist, Mr. Sternberg, are to appear.

Classical concerts of a high character are being given by Mr. Rudolph Bial, who is a conscientious musician and an energetic conductor. His orchestra is an excellent one.

On the 8th of November the Snafield Ballad Concerts will commence, when Campanini, Joseffy, and Belocca are to appear. Later on, Marie Roze, Emma Thursby, Wilhelmj, and the Swedish Ladies' Quartette.

Le Casque en Fer, by Edouard Philip, now running at the Chateau d'Eau in Paris, was bought by Mr. A. M. Palmer of the Union Square Theatre four months ago, and is now performed in Paris by his permission.

A new operetta by Genée entitled Misida, is now in rehearsal at the Thalia Theatre, and will be brought out early in November with Miss Keuning as Misida. The piece achieved success at its first performance at Vienna on the 9th ult.

Steinway Hall reopens to-night (Oct. 21) with a concert at which Miss Marie Schell, mezzo soprano, Mr. Rummel, piano virtuoso, Mr. Adolphe Fischer, cello performer, and a grand orchestra under the direction of Mr. W. G. Dietrich will appear. A second concert will be given on Saturday next.

Theodore Thomas will conduct the first concert of Brooklyn Philharmonic Society, Nov. 20. The programme will be Beethoven's Eighth Symphony, Berlioz's symphony, Harold in Italy, Henselt's concerto for piano, op. 16, by Herr Joseffy, and an aria from Gluck's Alceste, by Miss Annie Louise Cary.

Mr. Damrosch is hard at work preparing for the musical festival which is to be given in the Seventh Regiment Armory next Spring. The estimated expense of the festival will be about \$70,000, and one-half of the amount has already been subscribed. The chorus comprises nearly twelve hundred voices, and is divided into six sections to facilitate the preliminary rehearsals.

The Cincinnati College of Music has published an official announcement of a week of opera to be given in February next, under its auspices at the Music Hall, on a scale of magnitude not possible elsewhere in this country. The Mapleson troupe, reinforced with a chorus of 300 from the May Festival chorus from this city, and with an orchestra of 100, are the forces. The operas chosen are Moses in Egypt, Lohengrin, Fidelio, Meiselfele, and the Magic Flute. The Music Hall is to be fitted with a temporary proscenium and with scenery.

Mr. Constantine Sternberg's third appearance in New York was not a success. The Madison Square Theatre was hardly more than half full, and the programme elicited very little enthusiasm. Mr. Sternberg played three studies by Liszt, Chopin, and Moszkowski, also an impromptu, a Russian song and a Polonaise. We see no reason to alter our previously expressed opinion as to Mr. Sternberg's playing. He is an intelligent musician and plays with taste and a fairly good technique, but he lacks strength and certainty in his execution. Occasionally he renders a tender passage very sweetly but as a rule his playing is cold and formal. Mr. Sternberg was assisted by Miss Drasill and Mr. Toedt, who sang well, and Mr. Poznan ski, a violinist who played several solos.

## THE WORLD'S METROPOLIS.

LONDON, Oct. 6, 1880.

It is really time that that awful expanse of iniquity, that sink of uncleanness, known in the abstract as the stage, began to amend its morals and show that however addicted it may be to wantonness of life and to impropriety generally (for mere cussedness), it yet possesses sufficient good feeling to make some trifling attempt at reform, if only to oblige the immense number of pious folk who have recently been taking unusual interest in the well-being of play actors and actresses—particularly actresses. It must necessarily be a source of great gratification to the devotees of the acting art, who are, one and all of them, incarnations of evil, to be reminded now and again that many good people, whose ultimate salvation has been satisfactorily arranged, take the trouble to concern themselves with the spiritual affairs of a class that is unhappily altogether beyond hope. How intense for instance must have been the thankful delight of the well known comedian who recently had a somewhat narrow escape in a railway accident, on receiving by post a pamphlet headed "Escaped from Hell," accompanied by a few pertinent (or rather impertinent) allusions to his own escape from death on the occasion referred to. No doubt he has, as requested by his virtuous correspondent, abjured the stage and all its naughty connections, and entered upon a period of repentance with fastings and other mortifications of the flesh, with a view to availing himself of the bare chance which is offered to a camel who would get through the eye of a needle. In similar hope there can be little question that immediate abstinence was granted by a young lady, who recently received from a gentleman in holy orders, a request that she would forsake her present career of wickedness and betake herself to a more moral means of living, being well assured of the protection and support of the reverend one, who expressed a long standing desire for "intimate relationship with some pretty actress." What woman could resist so affecting an appeal, or what man but would feel a thrill of gratitude that such modest virtue as this gentleman displayed should be applied to the regeneration of so guilty an individual.

But exceptional, and as one may say, personal attempts, to put away the evil, are not the only props and helps to salvation that are now offered to the actor. The church and stage guild has long been a "live" organization, and much testimony is forthcoming as to the moral enjoyment and fleshly satisfaction derived from the periodical meetings whereat ten and prayer are judiciously mixed with singing of hymns and devouring of plum cake by the ballet girls and dressers, who obtain free admission with advice gratis to follow. This interested witness is confirmed with much decision, by several managers who coincide with the views of the reverend principals to such an extent that plenty of speeches are forthcoming for the public gatherings and much valuable advertisement is obtained free of charge. And now, as if all this organized opposition to the demon of unrighteousness were not in existence, comes a gathering called the Church Congress, which in the space of one afternoon states the case pro and con, sums up the matter and delivers judgment. The discussion took place at Leicester on the last day of the Congress, when important questions relating to the use or disuse of cassocks in parish churches, and to questions of precedence as regards elder and young choir boys had been debated and concluded. The effusions of no less than three enthusiasts were offered to a large audience. The first was by the Rev. Gordon Calthorpe, who while admitting the popularity of the stage in all ages, and going out of his way, to prove the natural taste for acting which animates children as soon as they are old enough to mimic their elders—declaring himself as utterly despondent when he came to regard the personal position of the actor. The stage, he said, was rotten, very rotten, and rotten beyond repair. It was rotten to-day, yesterday, last week, and in the period B. C., and it would be rotten to-morrow, the day after, next week, and next century, beyond which period he did not think it necessary to cast his prophetic eye. Having thus settled the point in debate, the Reverend Gordon Calthorpe rose up, and indulged in scathing satire on those members of the class, who constitute the leading spirit of the very Church and Stage Guild above respectfully alluded to. He satirically alluded to their gallantry—he said no doubt their motives were honorable, but still he found himself compelled to stigmatize their enterprise as hopeless, and to call them by hard names as Quixotes and the like. Then he got cross with them, and enquired what business ministers of the Gospel (who hold a sort of patent right to salvation) could possibly have with persons, who, as he put it, "move in an entirely different orbit." In short, he showed himself to be about as brilliant a specimen of the Pharisee of the parable as the church has recently produced.

The Reverend Mr. C. was followed by Mr. Hermann Merivale who, as a veteran dramatist, ought to have known better than to read apologetic papers at such a gathering. His arguments on behalf of that which has given him no inconsiderable share of his livelihood were neither original nor telling. It consisted principally of personalities, and threw the notorious "immorality of the stage" upon the burden of those noble lords who consider it good form to engage a theatre for the use and (occasional) emolument of the particular young person to whom they yield

allegiance for the nonce. The stage pure and simple, said Mr. Merivale, was sternly, not to say appallingly, virtuous, and it was only to the section before alluded to that charges of immorality could be sustained. And this being the fault of society itself, ought not to be charged to the profession. Mr. Merivale then administered a slap to Mlle. Sara Bernhardt, whom he described as a "notorious French actress," and whose reception in society he considered an open and ludicrous scandal. After this display of sweetness of disposition, Mr. Merivale sat down, and his reverend auditors applauded with much vehemence. After this the discussion became general. All manners of opinions were expressed, and all sorts of propositions set forth. One gentleman counselled the abolition of theatres; another suggested that clergymen should make it a practice to visit at least one theatre every night. The Rev. Mr. McCallan said that music hall and hell were synonymous terms. The Rev. Mr. Symes described visits he had made to three music halls in Leicester, at all of which he greatly enjoyed himself. The Rev. Mr. Isaacs said for the sake of example to young men, clergymen should practice what he admitted would be self-denial, and stay away from theatres, and the Rev. Canon Morley deprecated the idea of a clergyman patronizing entertainments "which might bring a blush upon the cheeks of modest women." The Rev. Canon no doubt takes one or two with him when he visits the theatre by way of getting the cue for exit. After several other speeches, in one of which it was clearly pointed out that Charles II. is responsible for all objectionable characteristics of the present age, the discussion was brought to a fitting conclusion by the Bishop of Carlisle. He said he was not capable of forming any idea on the subject as he had not been in a theatre six times in the whole course of his life. After that he spoke for half an hour without enunciating anything that need be transmitted to fame nor the present medium. The meeting having by this time lost all traces of the original proposition in the heat of debate, then broke up convinced that much good would come of their efforts, which admits of more hope than anticipation.

Several first performances have taken place during the last week, and several more are underlined for early dates. Among the latter are Mr. W. G. Will's version of Black Eyed Susan, which he rechristened William and Susan, and which is to be played for the first time next Saturday. Mr. and Mrs. Kendall and Mr. Hare figure in the programme, as will also the obese Mr. John Clayton, Mr. J. H. Barnes, Mrs. Leigh Murray and Miss Linda Dietz, in addition to the ordinary members of the company. Two new acts have been added, and several additions and eliminations have been made, all of them being ratified by the approval of Mr. Blanchard Jerrold. This is very gratifying, because, of course, being the son of Douglas Jerrold, he would know exactly what improvements would be most relished (or least objected to) by the author of Black-Eyed Susan. It is also an agreeable instance of the beneficent condition things are coming to when an author, being minded to adapt some dead genius' work, goes out of his way to obtain the permission and approval of the same by the deceased one's legal representative. Much pains and expense have been devoted to the production, which bids fair to prove most interesting.

The Gaiety company being still out of quarters by reason of the continued occupation of their theatre by the Mighty Dollar Florences, (now in their last week), Mr. Hollingshead has assumed the control of the Imperial Theatre, and last week presented a refurbished version of an old burlesque by Mr. Robert Reece, called the Half-Crown Diamonds. Not of much merit in itself, the piece has the advantage of being played by Mr. Royce, Miss Farren, Miss Amelia, and Mr. Dallas, and consequently becomes a tolerably bright hour's amusement. In addition to this, Connie Gilchrist offers one of her famous impersonations of a page, coming out with much brilliancy in her favorite department—stockings. Kate Vaughan in the part of Catarina positively eclipses all her former remarkable successes, by the production of the most unnaturally slim waist on record. It is stated in a London contemporary that this lady exists in so uncompromising a series of whalebone arrangements that she is unable to perform that very popular exercise, eating and drinking, until the conclusion of her nightly engagement at the Gaiety. She then takes a dinner—which has to sustain her until the lapse of another four-and-twenty hours has renewed the circumstances under which the meal is eaten, and consequently opens an opportunity for further replenishment. It is feared that the despatch of anything in the nature of a breakfast would occasion physical hindrances to the assumption of the previously mentioned machinery—whence the reason for this long fast; but this latter item may not be strictly true, and indeed the entire statement should be regarded with some mistrust.

The evening performances at this theatre are of a somewhat miscellaneous nature, comprising the little comedietta A Quiet Pipe, in which Mr. F. H. Macklin and his wife (Miss Blanche Henri) appear, and continuing and concluding with a children's ballet—an arrangement of female development called the French Hussars—the "Sirens" ballet from Drury Lane, and a comic ballet by the D'Auban troupe. The management of all these attractions is in the hands of Mr. Sidney Alport; Mr. C. Harris is stage manager,

and Mr. E. Solomons is director of the music. The old race of conductors is dying out, and a new and more distinguished set of men, who are called "directors of music," is taking their place.

But young Mr. Edward Solomons is almost a cut above even such an honorable appellation as "director of music," for he is assuming a position of considerable importance in the world. In addition to conducting (that is, directing) the orchestra at the Globe, he has composed the music for a new whimsicality, to be played at the Royalty. Advance remarks on such a work would be reprehensible to a degree, therefore further comment must be postponed. But congratulations may be tendered to Mr. Solomons on attaining such prominence of position—not but that he fully deserves it, for he is very clever. This was proved by the fact that whatever he may be conducting, he never uses a book, and always has plenty of time to recognize his friends in and about the house. His acquaintance with music must be extremely extensive.

It is intended, should the attraction of The Drum-Major's Daughter suddenly pall, to revive at the Alhambra at Christmas Le Petit Faust, Hero's celebrated comic opera. The libretto is to be rewritten, and on the occasion Kate Santley will make her reappearance on the boards for a very long period, and Lionel Brough will also appear. The production is to be on a score of unparalleled grandeur, even for the Alhambra, and will no doubt be attended with satisfactory results.

W. C. T.

## FROM THE OTHER SIDE.

Liszt and Wagner have met and shaken hands.

Mr. Irving has opened up a gold mine in the Corsican Brothers.

Othello at Sadler's Wells, has been drawing good remunerative houses.

Von Suppe has gone to Paris to superintend the production of his opera Boenaccio.

Mme. Lucca's first appearance at the Imperial Vienna Opera, will be in Weber's Preciosa.

Dion Bonicault will have the entire management of the Adelphi during the Christmas holidays.

Maurice Degenmont, the eminent violinist, recently performed at the Imperial Theatre in Rio Janeiro before the Emperor and his suite.

Haverly's Mastodon Minstrels are still doing great business, and their latest attraction, Down in a Coal Mine, proves very mirth provoking.

Mr. Fred Abrahams, of the Queen's Palace of Varieties at Poplar, has accepted the agency of the Railway Passengers' Assurance Company for the profession.

A Scottish musical society has just been formed in Edinburgh by a number of gentlemen interested in the study and practice of music, with the Duke of Buccleuch as president.

The pantomime at the Queen's Theatre, Manchester, with be Jack the Giant Killer, by J. T. Denny; that at the Theatre Royal, Edinburgh, will be Cinderella; that at the Gaiety Theatre, Dublin, Robinson Crusoe.

The pantomime at Drury Lane is to be called Mother Goose. The "stuffing" will be supplied by the veteran E. L. Blanchard, who has furnished about eight-and-twenty pieces of Christmas nonsense to the National Theatre.

The latest sensation has been discovered by one Johnnie Maclean. He has hit upon a drama which has the extraordinary title of The War Hawk, the Thundering Terror of the Ocean; or, Brigaldi, the Blood-stained Monster of the Demon Bark, and the Ravine of Blood.

Patti has got tired of Wales, and her castle and grounds are already for sale. The journey thither, and the place must have disgusted her, but the climax came with the high assessment in the matter of taxation, and with Tuffy's poaching upon her preserves and in her rivers. Further it is said that some daring marauders made an attack upon and completely destroyed her waterworks, constructed at an enormous expense.

The following is a list of the new works in preparation in the Paris theatres for the coming season: Theatre Francaise, Le Bourgeois Gentilhomme; Opera, Le Comte Ory, La Kozigane; Odéon, Charlotte Corday; Gymnase, La Papillone, Nina La Teneuse; Port-Saint-Martin, L'Arbre de Noël; Vaudeville, Les Grands Éclats; Variétés, A Revue, by MM. Offenbach, Blum and Toché; Renaissance, Belle Lurette; Folies-Dramatiques, Le Beau Nicolas; Bouffes, La Marmite; Palais Royal, Un Voyage d'Agrement; Ambigu, Diana; Nouveautés, A Revue, by MM. Wolff and Toché; Chateau d'Eau, Casque en Fer; Déjazet, Le Mamequin.

The following list of dramatic works is published by the *Revue Tapelatt*, as Yankee renderings from Teutonic originals: Mr. Daly's *Big Bonanza* is Moser's *Ultimate*, Americanized. Mr. Daly's *Arabian Night* is the German *Haroun al Raschid* in English. The same author's *Lemons* is the *Citronen* of Rosen. *My Son*, and *Our Daughters* are Yankee renderings of the well-known German *Mein Leopold* and *Hasemann's Tochter*. The German comedy *Dr. Klaus* is *Dr. Clyde*; and Kneifel's *Lieber Onkel* is played in New York under the title of *Champagne and Oysters*. The Berlin journal complains that the adapters pass these works off as the native drama of America.

Among the solo singers at the Leeds Festival, now in progress, are many of the best artists in England—Mmes. Albani, Osgood, Patey and Trebelli, and Messrs. Lloyd, Maas and Henschel. The novelties are Mr. Barnett's cantata, "The Building of the Ship" (founded on Longfellow's poem), an overture by Mr. Walter Macfarren, and Mr. Arthur Sullivan's sacred musical drama, "The Martyr of Antioch," based on Dean Milman's poem, the words having been arranged and altered by Mr. W. S. Gilbert to suit the needs of the composer. The *Musical Herald* states that Mr. Sullivan is not the first composer to set "The Martyr of Antioch" to music, a cantata having that name and set to Dean Milman's poem having been the chief novelty at the Kidderminster Festival of 1832.







kept up, the scenery beautiful, and the action good throughout. There is the Mormon Temple, Salt Lake City, a scene in the mines, and other artistic pictures. Ada Gilman, who played Mrs. McGinley, was a simple perfection. She is about as tall as a stick of mint candy, and De Wolf Hopper, who played McGinley, is as tall as a pine tree, and when these two were on the stage even alone, so excellent were both that the audience were more than delighted. George Drew Barrymore, as Elsie, seemed to be nervous under the disadvantage of the first night of a new play, but in certain scenes she was very good. John Ince was funny as the Chinaman, William Harris was very strong as Bradford, and Little Vivia Ogden made quite a hit as little Bessie. One Hundred Wives is a big success, and will run for three weeks.

Chestnut Street Opera House (G. K. Goodwin, lessee and manager; J. Fred Zimmerman, associate manager): Two Nights in Rome; 18th two weeks, around the World; Deacon Crankett Nov. 8.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Lotta played to crowded houses all last week, and Maud Granger being the only attractions which could draw large audiences notwithstanding the political excitement. Lotta played Nell and the Marchioness. As Nell she is downright poor; in fact, she can not do paths at all. But as the Marchioness she is almost inimitable. I say almost because Miss J. Porter's Mrs. Giniwin strikes me as being quite as good as Lotta's Marchioness. W. H. Wallis as the old Grandfather, C. H. Bradshaw as Dick, and P. A. Anderson as Quip, were exceedingly good. Lotta 18th, one week; 25th, Rice's Bijou Comic Opera co. in Ages Ago and Charity Begins at Home.

Chestnut (Charles S. Morley, lessee and proprietor; William H. Daly, manager): Bartley Campbell's Matrimony last week to very poor business. Campbell ought to write some new plays or he will lose his laurels. Van the Virginian and Matrimony will not begin to do. This week, Mr. and Mrs. George S. Knight in Otto. 25th, Sol Smith Russell.

Park (George K. Goodwin, lessee and manager): Mountain Mystery to the smallest kind of business. 18th one week. Willie Edouin and co. in Dreams; 25th, C. D. Hess, Magic Slipper.

Wood's Museum (George Wood, manager): London Assurance and A Scrap of Paper, to light business. This week, Led Astray and Chimney Corner.

Academy of Music (T. B. Pugh, manager): Nella F. Brown recited on the 18th, and the Hon. Thomas Hughes (Tom Brown) will lecture on 21st. 28th, Joseffy, the pianist.

National (Lawrence Monroe, lessee; T. F. Kelly, manager): J. Z. Little in Nuggets last week, to pretty good business. The piece is made up from My Partner, Van and M'ias, and the mixture pleased the audience very much. Before the play, Maurice Heppard appeared in Our Boyhood Days, and Ella Wesner in her specialty, and both were warmly received. This week, J. B. Studley in Scamps of New York. The scenery will include a view of the H. R. station, Brooklyn bridge, and a concert scene on the Bowery.

Items: John Burke, who has been connected with Bartley Campbell as business manager since the time when the Campbell boom set in, has severed his connection with Mr. Campbell, and 'tis a pity, too, for the dramatist owed much of his success to Mr. Burke's management. Mr. Burke is now enjoying his case at the Girard.—Ralph Delmore, of the Agnes Leonard co., left Philadelphia last Sunday for Boston, where he will play at the Howard Athenaeum, with J. Z. Little, and will rejoin the Leonard co. after election.—Charley Wing received four telegrams last Saturday from managers, tendering engagements. He declined them all, and from his mysterious smile, when I asked him why he had done so, I judge that he sees a very fat squirrel up a fifth tree and prefers it to either of the other four.—The North Broad is being torn down. The South Broad, as per advertisement in MIRROR, will be opened Nov. 8th, as a stock theatre, under the management of Leonard Grover and Jay Rial.

#### St. Louis.

Olympic Theatre (Charles Spalding, manager): It would seem that Messrs. Robson and Crane have no necessity to freshen up their repertoire, so favorably are their familiar pieces received everywhere. Sharpe and Flats can scarcely be termed a novelty, as it had successful runs in St. Louis, Chicago, and other cities last season, and ranks in popular favor with Our Bachelors and The Dromios. It was again presented on the 10th inst. to a house filled to repletion and business has continued good. There has been but few changes in the co. since last season. Mr. R. J. Dillon replaces Mr. Fraser Coulter well, and Messrs. A. S. Lipman, John Marble, A. M. Burbeck, J. E. Ambrose, Misses Agnes Proctor, Alicia Robson, Nellie Boyd, and Mrs. Mary Myers, are as clever as ever in their parts. 15th, Denman Thompson will open in the undying Whitcomb.

Grand Opera House (John W. Norton, manager): Thomas W. Keene in a round of legitimate characters. 18th, Maginly comb. appear in Deacon Crankett.

Pope's Theatre (Charles Pope, manager): Mrs. Alice Oates is reviving memories of the time when she was the brightest and most popular light cantatrice and burlesque actress on our stage, and not for several years has she done such excellent work as is evidenced in Long Branch. 18th, the Comely-Barton comb. appear in Lawn Tennis.

Theatre Comique (W. H. Smith, manager): A good show has been given at this establishment all through the season. Commencing well, Manager Smith has increased the attractions each week, and nothing "stale or unprofitable" is allowed to appear. Business has consequently been large and remunerative.

Items: H. B. Phillips, agent for Tom Keene, worked up the business well for his star in St. Louis. There was some talk about the first house being "papered" extensively.—Gen. John A. McDonald is announced to lecture at Mercantile Library Hall.—John W. Norton went to Chicago on the 11th, to see Mary Anderson through her engagement in Garden City.—The wearisome litigation over Ben De Bar's interest in the opera house is begun again in the courts; plaintiff claims \$20,000.—Both Escher's Alhambra and the Globe Theatre are doing a fair share of business, with variety and sensational drama.—The Chimes of Normandy, given under the auspices of the Young Men's Hebrew Association at the Grand Opera House, 10th inst., was a fine success.—Alice Oates and her co. move from Pope's to the Opera House for one night only, on the 17th, giving Long Branch.—Pope's Theatre will be occupied by a German co. on Sunday evenings to the close of the season.—Mortimer has his magical seances at the Pickwick

Theatre.—McManus' camera obscura is one of the attractions of the town.—Digby V. Bell, of the Lawn-Tennis party, is one of St. Louis' favorite comedians.—Messrs. H. W. Montgomery and George W. Ryer are both in town working up the interests respectively of the Lawn-Tennis and the Deacon Crankett cos.

#### New Orleans.

Academy of Music (David Bidwell, proprietor): Barlow, Wilson, Primrose, and West's Minstrels have been doing a fine business during the week. The troupe is considered here one of the best. The favorite of the troupe is the funny George Wilson. Cal. Wagner is an old-time favorite, and with the ever-popular Milt Barlow was heartily welcomed. This party can always feel assured of a hearty welcome in the Crescent City. 10th, Frank Mayo begins a week's engagement and sure to do good business. Bartley Campbell's Van the Virginian will be played first three days and Frank Murdoch's picturesque Davy Crockett will fill out the week. 24th the New Orleans favorite Gus Williams will visit us for a week.

St. Charles Theatre (David Bidwell, proprietor): This house will open on 31st with Tagliapetra's Grand Italian Opera co., who play a week's engagement previous to the arrival of Alice Oates and co. Nov. 7.

Grand Opera House (Thomas A. Hall, manager): The opening date is 25th, and the Emma Abbott Opera co. will precede the previously advertised Criterion Comedy co. Miss Abbott has fallen into the habit of opening her engagements here with The Bohemian Girl. If she commences her season with any other opera it will be quite a novelty and probably an attraction.

The Arena: W. C. Coup's New Consolidated shows will arrive here Sunday morning 17th, give a grand street parade in the afternoon, and at night inaugurate a nine day's engagement.

Items: In the list of the Abbott co. forwarded here the name of Zaida Seguin (Mrs. Wallace) is not mentioned. The lady is a daughter of Mr. A. P. Harrison, one of our most popular and highly esteemed citizens, has hosts of friends here, and is socially and artistically a favorite.—Advice from St. Louis tells us that Cal. Wagner of the Minstrels is likely to head a party of his own next season.—Our French Opera House is announced to open Nov. 12 for a four months' season, with M. de Beauplan's troupe.—Manager Bidwell is satisfied that his new St. Charles Theatre will be the handsomest place of amusement in the country.—Manager Hall is expected about 20th. His attention is needed about the front of his house, and he should hurry home.

#### Alabama.

##### MONTGOMERY.

Montgomery Theatre (Prof. Tannenbaum, manager): Fay Templeton 8th and 9th, to moderate business. Frank Mayo comes 15th.

Arena: Sells Brothers' Circus and Menagerie 12th, to large performance. Very good.

#### California.

##### SACRAMENTO.

Willard & Fletcher, Royal Illusionists, open at the Metropolitan, 25th.

#### Connecticut.

##### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): D'Oyly Carte's Pirates of Penzance co. 11th, to good business. The opera was splendidly rendered. 12th, Frank Chanfrau gave us Kit, and succeeded in drawing a fair house. Rice's New Evangeline co. occupied the boards 13th, and had a large audience; 14th, brought Fun on the Bristol, played to moderate business. The Boston Ideal Opera co. two nights, 18th and 19th, in Fatinitza and Eufonia. This co. are great favorites here though they have not appeared since Marie Stone and Tom Karl have been added to their forces, and considerable curiosity is evinced to hear them in the roles made familiar by Miss Beebe and Mr. Fessenden; 20th, George Holland in Our Gentlemen Friends; 22d, Rev. Mr. Spalding in his second illustrated lecture on Rome.

New National Theatre (J. K. Newton, manager): The attractions at the Opera House and the outside parades tended to keep down business, though the week averaged very well. Departures: Orndorff and McDonald, Kitty Sharpe, Frank Jones and Alice Montague to New York.

Wilcox Opera House (T. H. Delavan, manager): 12th, The Boston Ideal Opera co. with Fatinitza, to the largest house of the season; 13th, Pirates of Penzance, to fair business; 15th, Rice's New Evangeline co. had a large house, and gave an excellent show.

City Hall: 11th, Jarrett and Rice's Fun on the Bristol, to good business; 12th, D'Oyly Carte's Pirates of Penzance co., to good house; 14th, Rice's New Evangeline, to fair business.

#### Colorado.

##### DENVER.

Palace Theatre (Ed Chase, proprietor): Booked: 18th, Lottie Gray, balladist, and Trixie Vernon, serio-comic. Mr. Montague's benefit was a grand success. He made about \$1,000 besides fifty dollars in gold given him by Mr. Chase. The attaches of the theatre presented Messrs. Chase and Montague with an elegant ice pitcher and goblet each. This week's programme is a good one, winding up with Four Married Men. The Belle of Denver is underlined for the 18th.

London Variety Hall (Harry Bernard, proprietor): Jack Wade's engagement closes 16th, but he will be re-engaged on the 18th.

Items: R. S. Wires, Milton Nobles' agent, is back from Leadville making preparations for the reappearance of his co. on the 18th.—Katie Putnam's paper is on the bill boards for the 11th at the Wigwam, but a severe snow and rain storm made the place so uncomfortable that the co. left for Georgetown and Central, but will return on the 18th for their Denver engagement.—Cremona Park Theatre and Tabor's Opera House are being pushed forward rapidly at present, and Denver will not be long without a theatre.

#### Leadville.

Tabor Opera House (A. T. Wells, Jr., treasurer): Milton Nobles opened his second week here on the 11th inst., with the Man of the People, to a crowded house and has played to such houses all week. The Man of the People takes immensely. The theatre-going people are sorry to see them nearing the close of their engagement.

Items: Variety business is dull, but the managers say they expect a good business soon.—The Black Crook will be again put on the boards at the Grand Central.

#### Georgia.

##### ATLANTA.

Dupree Opera House (W. H. Jones, man-

ager): Frank Mayo and co. 13th, played Davy Crockett, to fine business; Nick Roberts 25th.

#### Augusta.

Opera House (N. K. Butler, manager): Frank Mayo in Davy Crockett 12th; Nick Roberts' Humpty Dumpty co. 13th.

Arena: Robinson's Circus performed to large audience 10th. Gave great satisfaction.

#### Remé.

Nevin Opera House (Frank Taunehill) in Davy Crockett 12th, to large audience. Performance good. Cooper and Stewart's Minstrels, to big business 13th and 14th, Frank Mayo 26th. B. W. F. and W's Minstrels 29th; Ada Gray comb. 30th.

#### COLUMBUS.

Springer Opera House (F. J. Springer, manager): Nick Roberts' Humpty Dumpty troupe, greeted with flattering success. Billed: B. W. P. & W. Minstrels 22d. Booked: Thomas W. Keene and Madame Rents Minstrels.

Arena: Sells Bros.' Circus gave two exhibitions, both crowded.

#### SAVANNAH.

Savannah Theatre: Frank Mayo in Davy Crockett, played to large audience 11th.

Arena: John Robinson's Circus attracted large crowd 14th.

#### ATLANTA.

De Give's Opera House: Frank Mayo, supported by fair co., appeared 14th in Van the Virginian, to full house. Nick Roberts' Humpty Dumpty billed 21st for three nights; Gus Williams' Senator Nov. 2.

#### Kansas.

##### TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Mackay-Sylvester's Flirtations 1st and 2d, to poor business. Abbott Opera co. fulfilled a successful engagement 8th and 9th, and matinee, with Carmen, Faust and Il Trovatore. House packed. Lithgow Jones has lately been added to this co., and fills the place of the lamented Pecks. Jay Rial's Humpty Dumpty, to a large house 11th. Coming: Neil Burgess in Widow Bedott 21st. Templeton Opera co. 22d and 23d.

#### Lawrence.

Liberty Hall (J. P. Ross, agent): Sprague's Georgia Minstrels 11th, to full house. Performance severely criticised by city papers. Jay Rial's Humpty Dumpty, 12th, to crowded house, with good programme.

#### Kentucky.

##### LOUISVILLE.

Macanley's Theatre (John T. Macanley, manager): Gus Williams in Our German Senator 14th, 15th and 16th, to large and well pleased audiences. The play and co. gave general satisfaction. The co. is the same as last season with the addition of two new members, Emily Bigelow and Emma DeYoung. The central figure was Mr. Williams as the Senator; his German dialect is perfect while his songs and sayings did him the highest credit, and were highly appreciated by the entire audience. Booked: 21st, 22d and 23d, Mackay-Sylvester co. in Our Flirtations; 25th, 26th and 27th, Comely-Barton Lawn-Tennis comb.

Opera House (William A. Warner, manager): Mitchell's Pleasure Party 11th, 12th and 13th, in Our Goblins, to fair business. The election was against them, and the co. was crippled by the illness of William Gill, who did not act with his usual vim. To cap the climax, on Tuesday night Emma Carson, a pleasant member of the co., was taken suddenly ill, and was removed to her hotel in a fainting condition. This misfortune had a damaging effect on the co., although Elinor Deering doubled the part on short notice in a creditable manner; 25th, week, T. W. Keene.

Knickerbocker (Nellie Borden, proprietor; Billy Baker, director): A fine show the past week, to the usual large business, the best part of the previous week's co. being retained, in addition to twelve new faces. 18th, Emma Wells, Jenny Ray, Debby Richling, Marlowe and Starrin, Crosby and Martin, Frank Durell, Carl Hertz, Winona Bridges; retained, The Leons.

Buckingham (James P. Whallen, lessee; John Morrissey, director): A sensational show and a long variety bill, to fair business, was the programme the past week. Departures 17th: Louise Garland, Billy Wolf, Prof. Sawyer, Davenport Bros., Grace Garland, George McAnley. Arrivals 18th: William Sparks, Minnie Kaye, Dick Mack, Minnie Sparks, and the Four Diamonds.

Items: The Louisville Industrial Exposition closes a seven weeks' prosperous season 23d. Col. E. A. Maginnis and Major E. W. Hays are to be congratulated for the able and efficient manner in which they conducted it.—T. W. Browne, advance agent for Mackay and Sylvester, was in the city 14th.—Manager Borden, of the Knickerbocker Theatre, has refused to admit "free gratis" the members of our local press brigade, excepting those of the Commercial and Post.—H. C. Davis, an old prompter, formerly at Macanley's Theatre, arrived home 13th. He has lately been connected with the Stutz Dramatic co. as stage manager. He reports the co. as doing good business in the small towns of Illinois and Indiana.—George Fredericks, a local author, has formed a co. of novices here, and left 14th for the moonshiners' haunts. He will present The Outcast, a temperance drama.—Manager Mitchell, of Our Goblins, telegraphed Wednesday morning to Boston for Dora Willey to join him in Indianapolis, to take the place of Emma Carson, who is lying sick in this city. The latter is being well cared for by friends.

Opera House (K. B. Marsh, manager): 13th, Rial and Draper's Ideal Uncle Tom co. performed to crowded house; 15th and 16th, Agnes Wallace Villa comb. to small houses. Louise Sylvester in Our Flirtations 23d; Herne's Hearts of Oak and Gentleman from Nevada unable to get dates this week, will return later in the season.

#### OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): The Globe Comedy co., under Ed Clifford, opened 11th for week. Co. excellent and business good.

Items: The Original Kentucky Minstrels have organized.—W. W. E. Beers now presides in the box-office of the Grand Opera House.

#### Indiana.

##### INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, managers): Gus Williams in Our German Senator to good business 11th, 12th, and 13th. The entertainment was greatly enjoyed by all present, and Mr. Williams played in his usual happy style. Booked: Our Goblins 18th, 19th, and 20th; also week of Oct. 25, Willie Edouin Sparks.

Grand Opera House (Will E. English, manager): Lawn Tennis closed a successful run of three nights on the 16th. The scenery and stage appointments were good, the

co. unusually strong and attractive. Booked: Thomas Keene in Richard III. and Hamlet 20th, 21st, 22d, and 23d. 25th, Rial & Draper's Uncle Tom's Cabin.

Park Theatre (J. B. and G. A. Dickson, managers): Closed past week. 22d and 23d, Tagliapetra's Italian Opera co., with Mlle. Marie Litta as the leading attraction.

Gilmore's Zoo (Will Turner, manager): Good business week ending 16th. A splendid variety show with number one talent.

Academy of Music (Fred Pelton, manager): The programme of the past week was far superior to the Tillie Graham Kickers, and as a consequence good audiences have been the rule. The week just closed gave a strong variety show. The coming week will add Pauline Ames, The Murray, etc.

#### VINCENNES.

Green's Opera House (William Green, manager): 12th, Collier's Banker's Daughter, to a crowded house. Billed: 18th to 24th, F. G. White Comb.

#### KOKOMO.

Kokomo Opera House (D. Y. McNeil, manager): Rial & Draper's co. comes 18th with Uncle Tom's Cabin. Crane's Comedy co. is booked for 29th.

Tipton Opera House (D. Y. McNeil, manager): Crane's Comedy co. will appear 27th.

Frankfort Opera House (D. Y. McNeil, manager): Crane's Comedy co. 28th.

#### TERRE HAUTE.

Opera House (C. E. Hosford, manager): Collier's Banker's Daughter 13th, to large audience; Our Flirtation comb., to fair house, 14th; William C. Mitchell's Pleasure Party in Our Goblins 15th. Booked: Agnes Robertson 20th; Rial & Draper's Uncle Tom comb. 22d and 23d.

#### RICHMOND.

Phillips Opera House (N. S. L. Watts, manager): Haverly's Colored Minstrels 14th. Item: Thomas P. Shea, agent Robson and Crane, in town 11th.

Opera House (D. McClelland, manager): Gulick & Blaisdell's Attraction No. 2, 6th; Mackay-Sylvester co. 13th, to small house; Rial & Draper's Uncle Tom comb. billed extensively.

#### LOGANSPORT.

Dolan's Opera House (George W. Fenden, manager): Rial & Draper's Ideal Uncle Tom's Cabin co. billed for 20th.

#### LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Mackay's Flirtation Party 12th, to a well-filled house; Mitchell's Pleasure Party 14th, to good house; Collier's Banker's Daughter 15th, to large and fashionable audience.

#### EVANSVILLE.

Opera House (Thomas J. Groves, manager): Collier's Banker's Daughter opened the season 12th, to a large audience, with new and splendid scenery.

Coming: Tagliapetra Italian Opera co. with sixty performers open 25th, for one night. John T. Raymond 29th.

#### ILLINOIS.

##### BLOOMINGTON.

Opera House (Tillotson & Fell, managers): 9th, Mackay-Sylvester co. in Our Flirtations, to a good house; 14th, Denman Thompson to the largest house peculiarly ever shown to in this city.

Durley Hall (George Smith, manager): Hop Scotch 15th.

Items: Messrs. Tillotson & Fell have closed a contract with John Thompson to play him over their circuit, which will include some twelve towns. Mr. William Eversole acts as their general agent. They have also closed a contract with Miss Lillian DeGiarmo, dramatic reader, who made such a success last season through Illinois, for one year, and all contracts will be made by them.—Mr. Blaisdell of the Gulick Blaisdell attraction met the Hop Scotch co. here, his manager having left the co. in the lurch.

#### DANVILLE.

Lincoln Opera House: Mackay & Sylvester comb. in Our Flirtations 11th, small house. Collier's Banker's Daughter 14th, played to a large and fashionable audience. Joe Murphy 30th; John T. Raymond Nov. 1.

Items: Mr. Musky, the manager, struck a snag in the shape of an utterly incompetent orchestra, which he had to dismiss, and rely on his leader and pianist alone. Troupes desirous of good music must bring it with them.

#### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Hop Scotch, Gulick-Blaisdell's co., appeared 12th, to light business. Den Thompson in Joshua Whitcomb comes 16th. Adelphi Theatre (W. H. Laird, proprietor): Business light during the week. No change in co.

#### QUINCY.

Opera House (P. A. Marks, manager): The Gulick and Blaisdell attraction, in Hop Scotch, 11th.

Items: Dr. P. A. Marks has issued an attractive little programme for the Opera House, entitled the Dramatic and Musical Mirror. Messrs. Bruno and Buckley joined the Hop Scotch co. here replacing Lester and Williams who severed their engagement at Hannibal, Mo. T. W. Keene cancelled his date 18th. Booking: John T. Raymond in Col. Sellers, My Son, 22d, 23d; Sprague Minstrels, 26th; Leavitt's Comedy co., 30th.

#### IOWA.

##### DES MOINES.

Moore's Opera House (W. W. Moore, manager): Booked: Miss Sherwin's Rochelle comb. 20th and 21st; Little Ella the Musical Prodigy 26th; Collier's Banker's Daughter Nov. 3 and 4; Leadville Gigantic Specialty co. 6th; Mary Anderson 11th; Kendall comb. 19th and 20th; Barlow, Primrose & West's Minstrels 22d; Mile's Juvenile Opera co. 26th and 27th.

Academy of Music (William Foster, manager): Booked: Georgia Minstrels Nov. 1; Katie Putnam 2d, 3d and 4th; Milton Nobles 10th and 11th.

#### CEDAR RAPIDS.

Opera House (C. G. Green, manager): Coming: Jay Rial's Humpty Dumpty comb. 19th; Hill's All the Rage 22d; Harry Witter 30th.

#### BURLINGTON.

12th, John T. Raymond in Col. Sellers to a small house. 13th, All the Rage, to a small house. Splendid co. Miss Susie Winner completely captured the audience. 14th, 15th, 16th, Forbes Dramatic co.

#### FORT MADISON.

The Forbes and Colton comb. played True Devotion to crowded house, giving good satisfaction.

#### COUNCIL BLUFFS.

Dohany's Opera House: Rochelle comb. billed for 18th in the play of Ingomar. Katie Putnam 29th.

Academy of Music: Variety performances to fair business.

#### DAVENPORT.

Burtis Opera House (Howard Burtis, man-

ager): 9th, John T. Raymond, moderate biz; 12th, Denman Thompson to fashionable audience.

#### DURHAM.

Opera House (G. D. Scott, manager): All the Rage billed 21st; Jay Rial's mammoth Humpty Dumpty and Transatlantic comb., 22d and 23d; Den Thompson 29th, under the auspices of the Young Men's Library Association.

#### Maine.

##### PORTLAND.

City Hall: 16th, two performances Major Pond's musical comb., consisting of the Spanish Students, under the management of John G. Magle, and the Webber Quartette, Isabel Stone, soprano and Alfred H. Pease, pianist. The entertainment was artistically a success, and the audiences though small, were enthusiastic.

New Portland Theatre: 15th and 16th, Abbey's Humpty Dumpty and Tyrolean Warblers, to fair business. The co. is a good one. Booked: 21st, The Originals in Evangeline; 22d and 23d, Fun on the Bristol.

#### Massachusetts.

##### LYNN.

Music Hall (George W. Heath, manager): Aldrich and Parslow's My Partner comb. came the 16th, to crowded house, under the management of Thayer, Smith and Moulton. It did not take with the audience as much as Bartley Campbell's Valley Slave, which I think is a better and stronger play. Booked: The McGibbeny Family, in Manager Heath's Concert Course, Nov. 3d.

Theatre Comique. This cosy little temple of the drama, after a six weeks' existence under the management of Charles S. Whiting, has now closed its doors to the amusement public. It has been rather unfortunate since it was opened. A new play, by C. W. Dable, the scene painter of the establishment, called the Vigilantes was presented 12th, to a small house. It was expected that the Vigilantes would meet with electrical success, but it has gone up for some time. The theatre has been sold to W. B. Gifford, of this city, for \$3,500, who will remodel, and let it for lodge purposes, in the spring. It is rumored that Whitney will open it again until spring.

Items: The show business will be rather quiet now until after the election.—THE MIRROR is increasing in circulation rapidly.

#### WORCESTER.</



house. 18th, J. B. Polk in A Gentleman From Nevada, to excellent business.

Item: G. W. Stevenson of Jackson, Mich., now handles a number of first-class cos.

## DETROIT.

Whitney's Grand Opera House: Tony Denier and his jolly Humpty Dumpty comb. presented their new version of that well-worn pantomime to the largest houses of the season 12th and 13th. This of course meant lots of money, and as the performance pleased every one, perhaps enough is said already. The reconstruction is not to be recommended as an entire success, however. The first part is dull, the second or olio is only mediocre, but the last or pantomime is unequalled in its line. This week Haverly's reconstructed Widow Bedott comb. occupy the theatre for the first two evenings, followed by Buffalo Bill in the Prairie Wolf and the two following nights. Haverly has C. B. Bishop as the gaudious Widow, Charles S. Dickson as back again as Fred Merriman; Nellie Peck as Mrs. Harriman, and S. E. Barrows wrestles with the sanctimonious Elder Sniffles. Bishop is a great favorite here.

Detroit Opera House: Leavitt's Specialty co. appeared before good houses the first half of the past week. They gave an exceedingly good vaudeville performance. Agnes Robertson, supported by a good co., appeared three nights and a matinee, finishing the week in Arrah na Pogue, Colleen Bawn and Jessie Brown. As the heroine in the last named play she appeared to the best advantage, to those who saw her twenty or more years ago. For myself, I never have seen so charming and lovable an impersonation of Irish character as Agnes Robertson, nor a more finished actress in this line of drama. This week we are to have two nights of Italian opera by the Tagliapietra co. The repertoire is Lucia and Il Trovatore. J. B. Polk has the house the last four nights, and will give us a specimen of A Gentleman from Nevada. Next week Mary Anderson.

Items: Manager Max Redelsheimer of the Theatre Comique, has received a circular from a dramatic agent who wants him to play "a sterling, legitimate actor who wrestles with a bear."—The Coliseum is doing an immense business.—W. A. McConnell, late of McCullough's co., has resigned and is in this city for a week. He is engaged to manage a new co., playing Daly's Arabian Night.

## Minnesota.

## ST. PAUL.

Opera House (John X. Davidson, manager): 11th, 12th, The Leadville Minstrels (Simmons, Arnold and Ames) drew two good houses. Bookings: Gulick & Bladell comb. (John Dillon, 15th, 16th; Hill's All the Rage comb. 25th, 26th, 27th, 28th; Collier's Banker's Daughter comb., 29th, 30th). Items: Conley's Varieties are doing a fair business.

## Missouri.

## ST. JOSEPH.

Tootle's Opera House (C. G. Craig, manager): Roselle 8th, in The Countess; 9th, Ingomar; 13th, Rial's Humpty Dumpty, to very fair business.

## Sedalia.

Smith's Hall (George T. Brown & co., managers): Items: Amusements are dull and will be until after the election. The managers have inaugurated their season by refitting the Opera House. A new drop curtain and set of scenery are being painted by Prof. T. B. Harrison of Chicago.

## Nebraska.

## OMAHA.

15th, the Great Tragedienne Roselle, supported by the young American Actor, H. W. Mitchell—as the bills have it—will open at Academy (D. H. Griffen, manager) for the two nights, and Saturday matinee.

## Nevada.

## CARSON CITY.

Opera House (John T. Preddy, manager): Has been running four nights of the week ending 9th inst. 13th, Widow Bedott comb. with Neil Burgess as the Widow, made their second appearance here to a fair house. The play is now billed as The Widow and Elder. The performance was a very smooth one. California Specialty and Dramatic co., under the management of John Piper, played to good houses. The performance consists of a regular minstrel first part, followed by a farce.

## New Hampshire.

## PORTSMOUTH.

Franklin Theatre (A. Stavers, proprietor): 14th and 15th, the Ideal Opera co. of Boston in Fatinitza and Pinafore to \$1,200, and an audience of our best people, who were delighted with the performance and the cozy theatre. Manager Stavers is determined that no place of amusement in this city shall outvie him in the rates to companies who wish to play here.

## Manchester.

Smyth's Opera House (A. D. Stark, manager): The Ideal Colored Musical co. gave a fine entertainment 12th. Abbey's Humpty Dumpty co. came 14th, to a fair house, and gave a good show. Duprez & Benedict's Minstrels billed for 25th.

## Concord.

White's Opera House (H. Hobbs, manager): Abbey's Humpty Dumpty to a fair house. Coming: 21st, Harry Miner's Rooney comb.; 22d, George Edgar's Shakespearean co. in Richelieu; Nov. 1, Duprez & Benedict's Minstrels; 12th, Buffalo Bill; 25th, Pitman's Jollities comb.

## New Jersey.

## NEWARK.

Park Theatre: 13th, A. P. Burbank, recitations, to a good house; 14th, 15th, 16th, Willie Edoum Sparks made a great hit with Dreams. The fun and nonsense of the piece was greatly appreciated by large audiences, who testified their entire approbation of the entertainment. Booked: 22d and 23d, Jos. H. Koune as Rip Van Winkle. Grand Opera House: 11th, 12th, Joseph Jefferson played Bob Acres in The Rivals, to appreciative audiences. There were traces of Rip running through his personation here and there, but his general rendition of the part was good and new. He was supported by an excellent co. of the solid and reliable type. Mulberry Street Theatre: 18th and week, The Drama Hofer the Tell of the Tyrol, and variety olio. Waldmann's Opera House: 18th and week, Leah the Forsaken. Varieties, T. M. Henger, Jennie Engel, Raymond Murphy and Joe Norton.

## New York.

## ALBANY.

Leland Opera House: Prof. Hermann, as-

sisted by Mlle. Addie, The Lorrellos, and the Onfri Brothers, drew good houses during the past week. 18th, Corinne Opera co., week; 25th, week, Herne's Hearts of Oak.

Martin's Opera House: 22d and 23d, Lingard Burlesque co.

Twiddle Opera House: 14th, Joseph Jefferson and co. in The Rivals, to the largest and most fashionable house of the season.

Wood's Novelty Theatre: Crowded houses.

## SYRACUSE.

Wieting Opera House (Phil H. Lehnen, manager): George B. Herrick's benefit, 15th, was financially a success.

Items: Our Gentlemen Friends played in Rochester and Utica during the past week, but skipped us.—Mrs. Candee, who was the organizer of the Candee Jewell of last season, is organizing a co. of ten "kids," who will present a musical extravaganza called Stranded, by H. A. Smith, editor of one of the Syracuse papers.—There is an effort on foot to get Sallie Reber (who was the Mabel in Pirates "A" co. of last season) to sing with a concert co. in a series of concerts here during January.—Mrs. Florence Rice-Knox is coming.

## KINGSTON.

Sampson's Opera House (Philip Sampson, manager): May Fisk's English Blondes 15th. Fair house.

Music Hall (Cornelius Burhans, manager): Closed for two weeks. I understand that Manager Burhans gives up the management next month. We shall be sorry to lose him, but hope the next lessee will put in the much-needed repairs.

## ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Frank Frayne and co. appeared in St. Slocum 14th, 15th and 16th, and did a fair business. The play represents life in the Far West, and gives Mr. Frayne an opportunity to exhibit his wonderful skill as a marksman. 18th, Schenck Family gives a concert.

Items: The advance agent, Manager Gobay of the Grand, has made some additional and very much needed changes in the attaches of his house.—Mr. Ed Hamilton is in charge of the door to the dress circle at the Academy.

## BROOKPORT.

Ward's Opera House (G. R. Ward, manager): Booked: 20th and 21st, Thorn and Darwin, Royal Illusionists; the grotesque dancers and the three Ronalds.

## POUGHKEEPSIE.

Collingwood's Opera House: Nov. 1, Abler's Minstrels.

## OSWEGO.

Academy of Music (W. B. Phelps, manager): Fatinitza 15th and matinee 16th, by the Juvenile Opera co. Harry Richmond's Our Candidate comb. 28th. Tony Denier's popular Humpty Dumpty co. 30.

Item: Wilkinson's Uncle Tom party passed through here 15th.

## TROY.

Griswold Opera House (Joseph Jefferson as Bob Acres in The Rivals 15th and 16th, to large houses. Herrmann 18th, 19th, and 20th.

Rand's Opera House: D'Oyly's Cartes Opera co. in Pirates 18th and 19th.

Grand Central: Ten new variety artists.

## HORNELLVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Oliver Doud Byron 11th, to fair business. The co. gave entire satisfaction. 13th, Frank J. Frayne in Slocum, small house.

## ONEIDA.

Conroy's: 14th, Mmc. Rentz's Minstrels, to a very large audience. Coming: 20th, Baird's Minstrels; 26th, Mrs. Florence Rice-Knox, with Christian Fritsch, tenor; Franz Remertz, baritone; and Carl Walter, pianist and accompanist, will give a grand concert. 19th, Juvenile Ideal Opera co., in Fatinitza.

## ELMIRA.

Opera House (W. E. Bardwell, manager): Frank I. Frayne, 11th and 12th, in St. Slocum, to poor houses. Ford & Denham's Franks comb., 13th and 14th, to fair houses. Close season in Williamsport, Pa., 16th, until after election. C. L. Graves' Four Seasons comb. 22d.

## BATAVIA.

Opera House (John Dellinger, manager): Mmc. Rentz's Minstrels, 21st.

Item: The Harrington comb. succumbed, after playing two nights to poor biz.

## JAMSTOWN.

Allen's Opera House (A. E. Allen, manager): 11th, Fisk Jubilee Singers appeared, to good house. The Dalczi-Lingard Burlesque co. billed for the 18th.

## BUFFALO.

Academy of Music (Meech Bros., proprietors): The past week the attraction has been George Hall and co. in Our Gentlemen Friends. The piece is one that possesses some fine phases of domestic life, presented in an interesting and somewhat instructive manner; but the play is hardly strong enough to prove a paying attraction for an entire week, and the audiences have only been small. This week we are to have Laurence Barrett in a round of his strongest characters. The following week Mr. and Mrs. George S. Knight appear in Otto, A German, for three nights and matinee; and for the balance of the week Lotta will test the capacity of the house. The Adelphi (Joe Lang, manager): During the week the attendance nightly has been first-class. Miss Rose Goodall, a pleasing actress appeared in her play The Prairie Flower, which abounds in thrilling scenes and pleasing tableaux, well presented. An excellent variety olio together with the dramatic performance by the stock company make one of the strongest bills offered this season.

## TROY.

Griswold Opera House (S. M. Hickey, proprietor): Joseph Jefferson in The Rivals, to large houses, 15th, 16th, and matinee. Both star and co. were received with applause, and had the liberal patronage of our most cultivated theatre-goers. 18th, 19th and 20th, Herrmann, assisted by Val Vos, Onfri Brothers and the Lovells; 25th and 26th, Lotta.

Rand's Opera House (Gardiner Rand, proprietor): 18th and 19th, D'Oyly Cartes; London Opera co. in Pirates of Penzance, to fair houses. The principals were excellent, and the choruses finely rendered.

Grand Central Theatre: Variety, Devoy Sisters, Maggie Blake, Charles Redford and Thomas Brothers, opened 18th, in the sensation drama Molly Maguires.

Items: Eunice Goodrich commenced the season at Gould Hall, Ballston, 18th, to a good house, in Zizi; or, The Cripple's Love. —Julie Coventry, late of All the Rage co., is in town.

## OHIO.

Opera House (L. G. Hanna, manager): The Two Cadis attracted fair and well-pleased audiences 11th, 12th and 13th. Hickey's Flock of Geese appeared 18th, for one week; The Tourists 25th.

Academy of Music (John A. Ellsler, man-

ager): The Agnes Robertson comb. closed a fairly remunerative three-nights engagement 13th. Arrah na Pogue was presented Monday, and Jessie Brown the two following evenings. Agnes Robertson is an accomplished actress, and is supported by a co. which (with two or three exceptions) is surprisingly good. The Lingard Burlesque co. played Robinson Crusoe and Oxygene balance of week to good houses. This co. is a faint echo of the once famed Colville troupe. It contains both good and bad material. Alice Hoskins, Fannie Wright, Roland and A. W. Maffin are the "bright particulars;" the remainder are good for little else than to fill up the stage. Harry M. Brown who does Friday, is entirely out of place and should return to the variety stage, where he evidently belongs. Dickie Lingard wears ravishingly pretty costumes. Alice Hastings is a jolly girl and a deserving favorite. With some further pruning and the introduction of a few good vocalists, the organization could be made very attractive. Frank Frayne this week in St. Slocum; Haverly's Colored Minstrels 25th.

Comique (B. C. Hart, manager): Good house last week. The following new people appear: 18th, Morlacchi in the French Spy, J. H. Browne, Frank Bell, the Ripleys, Bennett and Gardner, Varney and Debar; Oct. 25, Charles Thornton in Simon Kenton.

## COLUMBUS.

Comstock's Opera House: For genuine and original old-time negro minstrels give us Haverly's black 40. A splendid audience applauded every bit of their programme 16th, from the melodious and amusing first part to the finale Brudder Bones baby. The very laughable Lawn Tennis drew good houses 12th and 13th, and was pronounced the best thing of the season. Joseph Murphy with his entertaining Kerry Gow captured the people 15th, and had a very good house 16th. Murphy has a good co. Manager Morris announces Col. Snelbaker's Majestic 20th, to be followed 21st by Tagliapietra's Italian Opera co., with Miles, Maria Litta, Anna Rossetti, Talma, Matilda Phillips; Signors Baldanza, Mgo. Talbo, Gottschalk, Filippi and Tagliapietra in Faust.

## URBANA.

City Hall (L. H. Whitehead, manager): 11th, Wallace Sisters in Minnie's Luck, to slim house; 12th, Hi Henry's Minstrels, to large house. The programme took immensely.

## SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor): Grand inaugural opening, 18th and 19th, Thomas W. Keene, in Richard III. and Richelieu.

Items: Among the most notable features in the improvements at Black's Opera House, are the enlargement of the stage, improved arrangements of seats on the lower floor, also a sunlit dome chandelier which contains 80 gas jets and makes a beautiful effect. New scenery has been liberally supplied, and the entrance and exits made perfect. Manager Harman Tyner has removed his office from the Lagoda House to corner of High and Market streets.

## CHILLICOTHE.

Opera House (Ed Kauffman, manager): 21st and 22d, Snelbaker's Majestic Consolidation. Frank I. Frayne in St. Slocum Nov. 20.

Masonic Hall (Phil Klein, manager): 22d, Frank Chaffraus as Kit for the first time in this city; 25th and 26th, Adele Paine's Dramatic Alliance.

## YOUNGSTOWN.

Opera House (W. W. McKeown, manager): 14th inst., W. C. Goodwin, to good business.

## AKRON.

Academy of Music (W. G. Robinson, manager): N. C. Goodwin's Frohiques appeared in Hobbies to a large audience. Goodwin was excellent and support good.

Item: Campbell's Matrimonial comb. booked 20 and 21 has cancelled its date and will appear later in the season.

## PENNYSYLVANIA.

## PITTSBURGH.

Opera House (John A. Ellsler, manager): Rice's Surprise Party played their first engagement in this city 11th to 16th. Good business. Revels and Horrors were given during the week. Both pieces gave satisfaction and elicited much applause. The co. is strong and evenly balanced. This week Robson and Crane will amuse us with Sharps and Flats and The Two Dromios. Oliver Doud Byron comes 25th.

Library Hall (W. W. Fullwood, manager): Hickey's Flock of Geese. Business was bad.

Williams' Academy (H. W. Williams, manager): Snelbaker's Majestic comb. played to good business last week, and gave good satisfaction.

Items: John McCullough will be at the Opera House Nov. 8th, followed 15th by Leavitt's English Opera Burlesque. Mary Anderson comes Dec. 2d.—Harry Williams left for New York 16th.—Janaushek played at the New Greensburg Opera House 16th and 18th.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): 14th, The Galley Slave, to a good house. The cast includes Miss Gussie DeForest, Mmc. Marjeroni, Frank Evans, Nellie Harbour and J. B. Booth. The play is well mounted, and the performance gave entire satisfaction. All co.'s booked earlier than Nov. 2d had cancelled.

## WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 16th, Ford & Denham's Masqueraders in Pranks, reappearance to a fair-sized audience, and gave entire satisfaction.

## READING.

Academy of Music (John D. Mishler, manager): 13th, Bartley Campbell's Galley Slave, to crowded house. The performance very good.

Item: Both houses will be closed until Nov. 3.

## EASTON.

Opera House (William M. Shultz, manager): The Richmond Comedy co. 18th in Our Candidates. Bartley Campbell's Matrimonial soon.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): 12th, Bartley Campbell's Galley Slave, to large audience. The piece was finely acted and well mounted, and gave general satisfaction.

## MAHANOC CITY.

City Hall (C. Metz, proprietor): Joe Jefferson cancelled. Political excitement high. Coming: Prof. Cecil, no date.

Item: William Lofand, MIRROR representative at Pottsville, has undertaken the management of a theatrical programme paper.

## BRADFORD.

Opera House (Wagner & Reis, managers): Nat Goodwin's Frohiques played to good business 16th. Especially well received. C. L. Davis, large house 18th. Booked: Frank Frayne 28th; Jack & Miller's Comets Nov.

2; and Hall's Strategists Nov. 8th and 9th. Items: Sam T. Jack and Fred Miller have organized and will produce Miller's extravaganza entitled The House Warming. The co. is to be known as the Comets, and will open its season at Oil City Nov. 2; Bradford 3d; Duke Centre, Pa., 4th; and Olean 5th.

## DANVILLE.

Opera House (Frank C. Angle, manager): Our Candidate changed booking from 13th to 21st. Masqueraders 23d.

Item: Manager Angle has discouraged all cos. from filling dates here until after the presidential election.

## TITUSVILLE.

Parshall Opera House (James Parshall, manager): The Lingard Burlesque Opera co., in Robinson Crusoe, 12th, to fair house. Oliver Doud Byron, in Across the Continent, 16th, to good business. Performance highly satisfactory.

## POTTSVILLE.

Academy of Music (Milton Boone, manager): 13th, Bartley Campbell's co. in The Galley Slave to a fair house.

## Rhode Island.

## PROVIDENCE.

Opera House (George Hackett, manager): 18th, 19th and 20th, Rice's Bijou Comic Opera co. in the operettas, The Spectre Knight and Charity Begins at Home; 21st, 22d and 23d, Hermann's Specialty co.; Tony Pastor and co. appeared 15th and 16th, to excellent business.

Low's Opera House (William H. Low, Jr., manager): Annie Pixley as Yuba Bill, supported by John B. McDonough as Yuba Bill, played the entire week of Oct. 11th, to elegant business.

Theatre Comique (Hopkins and Morrow, managers): This house is filled every night to witness the fine show provided by the managers.

## WOBURN.

Music Hall (C. H. Horton, manager): Chaffraus in Kit, supported by the Boston Theatre co. 14th, to good business. Booked: Abbey's Humpty Dumpty Nov. 1.

## NEWPORT.

Bull's Opera House (Harry Bull, manager): Rice's Bijou Opera co. appeared 14th, small audience, and gave general satisfaction. 15th, Aldrich and Parolou in My Partner, large audience. Booked: Abbey's Humpty Dumpty and Tyrolean Warblers.

## South Carolina.

## CHARLOTTE.

Opera House (L. W. Sanders, manager): 20th and 21st, Adele Belgarde in As You Like It and Twelfth Night.

Arena: Coupe's Circus comes 29th and The Great Eastern Dec. 2d.

## CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Nick Roberts' Humpty Dumpty 15th and 16th and matinee, to good business. The performance gave general satisfaction. 18th, 19th, and 20th, the New York Criterion co. in Freaks will appear. Miss Adele Belgarde plays at the Academy in a few days.

## Tennessee.

## MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): The opening of the regular season at this house took place 11th with Hoey & Hardie comb. in A Child of the State. The play was handsomely produced, and several new and appropriate sets were shown. New furniture decorations were also exhibited first time, and taken altogether the season was ushered in very auspiciously. An immense audience was present. The cast was very good. Business was excellent entire week, which proves that Memphis is as good a show town as any of its size.

Arena: Coupe's circus showed on the bluff 11th to crowded canvass at each performance.

Items: S. H. Robb, the live agent ahead of Gus Williams, is in town. He is a Memphis boy, and was formerly connected with the theatre here.—Samuel Harrison, advance agent of The Harrisons, left last night for Nashville.—Next week The Harrisons in Photos and Gus Williams in Our German Senator.

## MURFREESBORO.

New Opera House (J. R. Osborne, manager): Coming: Ada Gray, 18th and 19th, playing East Lynne and Camille, followed by Miles Juvenile Pinafore co.

## Texas.

## BRENNHAM.

Grand Opera House: Morton and Homer's Big Four Minstrels played on 13th, to the best house of the season. They give the best minstrel show we have ever had on our stage.

## Vermont.

## BURLINGTON.

Howard Opera House (K. B. Walker, manager): Booked: John A. Stevens in Unknown 16th. D'Oyly Cartes's Opera co. in Pirates of Penzance 20th.

## Virginia.

## RICHMOND.

Richmond Theatre (W. T. Powell, manager): Criterion Comedy co. in Freaks 11th, 12th, to good houses. Adele Belgarde commenced an engagement of four nights on the 13th, to fair business. Her repertoire consisted of Ingomar, As You Like It, Twelfth Night and Hamlet. Rentz-Santley Novelty co. 18th and 19th. The Strategists balance of week.

## Wisconsin.

## MILWAUKEE.

Joe Emmet was to have been here, but 'twas willed otherwise.

## MADISON.

Opera House (Charles Presentine, manager): John Dillon has cancelled date for 28th.

## Canada.

## TORONTO.

Royal Opera House (J. C. Conner, manager): 11th, Tagliapietra's Italian Opera co., one week. Fair audiences. Co. received with enthusiasm. 18th, week, Uncle Tom. Grand Opera House (A. Pitou, manager): Minnie Palmer co. played one week 11th, to good audiences; 18th, Tony Denier's co. Shaftesbury Hall: Remenyi played to a large audience, who gave him a reception fully as enthusiastic as on his previous visit. 18th and 22d, The Original Fisk University Jubilee Singers.

Horticultural Gardens: Lillian Chase with readings 12th. Audience small.

## OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): The Osborne Dramatic co. appeared 13th and 14th, in Kathleen Mavourneen, to small audiences, and displayed little ability. Giles' Uncle Tom comb., with Lottie as Topsy, Lillian Mitchell as Eva, and Henry Mitchell as Uncle Tom, played to fair

business 15th and 16th. Abbey's Spanish Students coming 21st.

Item: Mendelssohn Quintette Club, booked 11th, did not appear.

## HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): 13th, Popular Dramatic co., with Enoch Arden; 16th, Tony Denier's Humpty Dumpty.

## LONDON.

Holman Opera House (George Holman, manager): Tony Denier's Pantomime troupe, with George H. Adams, supported by first-class artists, 14th, to crowded house. Booked: Buffalo Bill, 25th.

Mechanics' Hall: Stella comb. 18th, in Ticket-of-Leave Man.

## MONTREAL.

Academy of Music (Harry Thomas, manager): Closed. Booked: Maj. Pond's Musical comb., with Abbey's Spanish Students, 18th,



# NEW YORK MIRROR

FOUNDED IN 1852 BY GEORGE F. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE, EDITOR.

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NEW YORK, OCTOBER 23, 1880.

## Mirror Letter-List.

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Rhoades, Kitty  
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Snyder, G. S.  
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Zimmerman, Ed.

The New York Mirror has the Largest Dramatic Circulation in America.

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ERNEST HARVEY

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as they are in no way connected with this paper.

Bernhardt's Artistic and Financial Success.

While Sara Bernhardt is at sea on L'Amerique, conquering the sea-sickness and insured against accident by Manager Abbey's \$40,000 policy. We may occupy the time with discussing the chances of her success in this country, artistically and financially. As to her pecuniary success there is no longer any room for doubt. Manager Abbey already has in bank sufficient receipts in advance to protect him from loss and give him a fair profit upon his enterprise. The advance sales at Booth's have been very large and still continue. The speculators who managed to buy up most of the seats for the first week report that they have already disposed of them to the public at an average of \$10 a ticket, and that the demand is still very great. Advertisements asking for first-night seats are published almost daily. The change of bill for the second part of the first week from Frou-Frou to Hernani, made necessary by the fact that Bernhardt's sister could not sail with her, is a lucky one for Manager Abbey and will render that portion of the week more exciting than the first; for Donna Sol in Her-

nani is the part in which Bernhardt is most celebrated. Her twenty-four nights in New York are certain to be very profitable if the advance sale be the usual criterion. Indeed, it would be a reflection upon the Metropolitan, and a discouragement to the managerial enterprise of which the whole country is proud, if New York should not welcome Bernhardt as heartily as Paris, London and Copenhagen have done. The extent of the public interest in her debut here may be judged from the solid fact that over \$60,000 in hard cash have already been paid into Manager Abbey's treasury, and we have no doubt this sum will be doubled as soon as the great actress lands from L'Amerique and begins to put into operation those advertising maneuvers in which she excels over our own Barnum and throws all other rivals into the shade. New York, then, may be regarded as perfectly safe, financially.

As for the Bernhardt tour through the provinces, that is also safe in advance, so far as Manager Abbey is concerned. All her time is filled at the leading theatres of the best cities and towns, and by a singularly shrewd arrangement Manager Abbey has the most of the money for her tour already in his custody. In making his terms with the provincial managers, he offered a reduction of his percentage for cash in advance, and almost all of them have accepted this offer and paid the money down, thus increasing their own chances of profit and securing Manager Abbey absolutely. There are wisecracks who predict that, although Bernhardt may draw in New York, she will not draw in the provinces; but this prediction is entirely disproved by analogy and by the facts in regard to our interior cities. In England the first engagement of Bernhardt at the London Gaiety was a great success. Manager Hollingshead, like Manager Abbey, had an advance sale, a subscription, of about \$60,000. But Bernhardt found when she left London and went down to Manchester—the Chicago or Cincinnati of England—that her London receipts were small compared to the veritable gold-mine of the provinces. The same thing is true of her recent tour through France to say farewell to her countrymen. At every provincial city all the seats were bought up eagerly at increased prices, and the amount of money returned was dependent simply upon the size of the theatre. Whatever the house was Bernhardt drew all the people it could hold, and thousands stood about outside, waiting patiently for hours to catch a glimpse of her carriage. In fact, so much more money could be made in the French provinces than at Paris that all Bernhardt's time was occupied and she had not even a week to spare for good-bye performances at the French capital, of which she is the acknowledged idol. So, arguing from analogy, the Bernhardt engagements throughout the country will not fall below the New York receipts, and may possibly exceed them. There is no limit to the wealth of Boston, Philadelphia, Chicago, Cincinnati, St. Louis, and the chain of splendid cities that crosses the continent from East to West, from North to South; and, as they already rival New York in their patronage of amusements, it is not likely that they will be outdone in their reception of Sarah Bernhardt.

The pecuniary success being thus a certainty, it remains to consider the probabilities of her artistic success. The fact that Paris, London, all Europe has gone wild about her genius, need not influence our judgment upon this point, although it ought to predispose us in her favor. Still, America has a way of judging for itself. Admitting all that can be urged in regard to the unanimity and enthusiasm of the European verdict, there is something still to be said on the other side. Bernhardt's first engagement at London was a failure; but her second season was a comparative failure. Was this because her acting was a disappointment, or because the London public is fickle? They treated Salvini in the same manner; they were cold to Rachel and indifferent to Ristori. It is now conceded by English critics that as Adrienne Lecouvreur—the part in which Bernhardt is to open here—she is surpassed by Modjeska. "I have put Sara in my pockets," said the Polish actress after her performance of Adrienne. Well, we have all seen the Adrienne of Modjeska. She opened in it at the Fifth Avenue; but it drew no money. Until she appeared as Camille, Madame Modjeska did not attract large houses. As Adrienne she has been outacted by several American stars, and there seemed nothing in the impersonation to excite enthusiasm. If Bernhardt is no better than Modjeska in that role, how will she make an artistic success? Then we recur to Manager Abbey's description of her acting given in an interview soon after his return from Europe. For three or four acts, he said, Bernhardt will display no special ability, will do nothing; but then comes her climax and she will suddenly startle everybody. This style of acting may be a novelty abroad, but we are pretty well accustomed to it here. Will, what Bernhardt thinks startling, really surprise our audiences? Will she eclipse Agnes Ethel in

Frou-Frou, for example? In Hernani she is said to be without a rival, and certainly she will find no rival here, since the play is almost unknown. As Camille she will have to submit to comparisons with Matilda Heron, with Clara Morris, with Modjeska, who for awhile put all her predecessors "in her pockets," and it must be remembered that Bernhardt has never played Camille before. The evidence on both sides is so conflicting, the chances are so even, that we shall venture no prediction as to Bernhardt's artistic success; but, happily for all concerned, her pecuniary success is no longer open to question.

## Charles Fechter's Clothes.

There seems to be very little value either sentimental or financial set upon the stage clothing of an actor. It matters little whether the owner be great or small, living or dead his costumes command no market and are invariably disposed of at a sacrifice. The sale of Fechter's effects by a Broadway auctioneer, last Friday, excited but little interest, although the object—the collection of funds for a monument to the dead actor—was one that should have opened the purse of every admirer of the great artist. Because his dresses netted a ridiculously small sum, it is not to be imagined that his memory is not held in high esteem. Rather does it show once more that people cannot be brought to set store by the old clothes that somebody celebrated has worn; that the air of old association struggles, triumphs, and vicissitudes that these garments silently participated in are forgot in the rapidity of passing time. One would think that to wander about among these costumes of Fechter's, and people them with the characters that one time lived within them, would be a melancholy pleasure to a man of delicate imagination that could hardly be surpassed. But no such romantic feeling actuated the crowd of old clothes-dealers, costumers and actors that gathered at the auction shop Friday. The Hebrews "pought ter cloes" fer tere shoopsh in Shatham Street, the costumers purchased to increase their stock, the actors bought to replenish their wardrobes. The curiosity-hunter, and collector of relics was conspicuously absent. While we do not approve of such sales generally, this one's purpose was so excellent that we only regret that a larger sum of money was not realized. Mrs. Fechter deserves great credit for her efforts to place over her husband's last resting-place a tribute to his worth and greatness, and when this is done she will have the satisfaction of knowing that its erection is due solely to her own exertions.

## An Undeserved Rebuke to Metropolitan Managers.

The editor of our esteemed and substantial contemporary, the Spirit of the Times, puts his stop-watch in his pocket, forgets to time the racers, trotters, rowers and pedestrians that occupy his principal attention, and turns aside to throw a reproachful editorial paragraph at our theatrical managers. "The public," he says, "have patronized the theatres liberally and with a generous eagerness to be amused. Instead of taking advantage of this liberality to present sterling attractions, and thus educate the public into a respect and admiration for the theatres that would lead to the permanent prosperity of the drama, most of the managers have flooded the stage with slosh and slush that would disgrace the variety shows of a mining town. They seem to think that anything is good enough for a public that is so generous a humor. Managers conducted theatres on this principle during the flush times of the war, and what was the result? A reaction against the theatres which nearly ruined the profession in this country. The same system of management now will produce the same effect." These are strong and cutting words, and the article concludes with the same idea repeated in even more stringent language. "Experience has shown," says the editor of our esteemed contemporary, "that no genuine, permanent theatrical success can be achieved except by appealing to the highest tastes of the best classes of our people, and it is saddening to see many managers, with this experience before them, lending their abilities and their elegant theatres to vulgar, nonsensical and altogether unworthy entertainments."

If our esteemed contemporary were right as to its facts it would be just in its severe rebuke, and THE MIRROR would be the first to endorse it. But, fortunately, our contemporary is a little behind the times. Its rebuke is tardy and comes after the managerial mistakes to which it alludes have been corrected. Suppose we should publish an article deploring the slowness of modern trotters on the week after Maud S. had beaten the record and St. Julien given one of his splendid exhibitions of speed; or suppose that we should argue that modern racers had no speed, on the week after Luke Blackburn had eclipsed all competitors, what would the Spirit of the Times say to that? Yet it has committed the same fault in regard to our theatres. Its article was

published on the very day that the Union Square reopened for the season with Sardou's greatest and most philosophical play, Daniel Rochat. At Wallack's, Shakespeare's most delicious pastoral comedy, As You Like It, was being performed, to be followed this week, with the best of recent London comedies, The Guv'nor. At the Madison Square, Hazel Kirke, which certainly cannot be called "vulgar," is running on to its 300th performance. At Haverly's, Dudley Buck's new American opera, Deseret, which nobody can describe as "unworthy," is the attraction. At the Fifth Avenue, Miss Fanny Davenport is appearing in a new play by Miss Anna Dickinson—two of our cleverest American women. At Daly's, the new farcical comedy of New York Life is by one of our native authors. At the Park, we find another American play, adapted by Mr. Townsend Percy from an American novel. At Booth's we have Cinderella, with operatic music. At the Bijou, Miss Kate Claxton had just revived Bonicault's good old play with a new title when our contemporary's article appeared. At Niblo's, a new American star, Mr. Sheridan, was playing John Brougham's excellent drama, The Duke's Motto, with My Partner underlined for this week. At the Windsor the management were preparing for Miss Ada Cavendish's appearance in the New Magdalen. At the Theatre Comique, Messrs. Harrigan and Hart were presenting their inimitable Mulligan's Picnic.

Now where, in this long list, is there anything "vulgar, nonsensical and altogether unworthy" of the stage? Which one of these entertainments can be accurately described as "slosh and slush that would disgrace the variety shows of a mining town"? Our contemporary means well, but it has fixed its cannon after the battle is over and the enemy whom it attacks has retired from the field. Instead of the managers deserving blame, at present they ought to be praised for their determined and successful efforts to elevate the American stage to a position that it has never before achieved. At no period in the history of the drama have we had so many original American plays running simultaneously at our theatres. At no other period have the productions at our metropolitan houses shown so high an average of excellence. At no other period have so many good plays been so admirably placed upon the stage and so thoroughly well acted. We do not blame the Spirit of the Times, or anybody else, for being gratified at the sight of three splendid theatres in Chicago crowded to witness the legitimate impersonations of John McCullough, Lawrence Barrett and Tom Keene. It was a delightful spectacle, and we enjoyed it as much as anybody else. But when an editorial sermon against New York managers is preached by our contemporary with Chicago and its trio of tragedians as a text, we must at once and most decidedly protest. The text is too transient to permit of any sermon whatever; for the trio of tragedians only remained in Chicago for a fortnight—one of them for a week. And, even if anyone felt disposed to shoot a sermon after such a flying text, it certainly ought not to be directed against New York, whose four magnificent stock companies, at Wallack's, Union Square, Madison Square and Daly's—to say nothing of the fine organizations created or disciplined at the other theatres to delight the provincial audiences—will outweigh in any serious dramatic judgment the three best stars that can be selected from all the theatres in the world. The true progress of the drama is to be estimated not by its Shakespearian stars, but by its stock companies and its new plays. Our managers ought to be eulogized instead of being villified, for what they are doing this season. Our esteemed contemporary is as wrong as we should be, perhaps, if we undertook to criticize the turf, field sports or athletics. We honor its good intentions and the noble support it gives to the stage in its dramatic department; but editorially it has blamed our managers unjustly and owes them a frank apology.

## PERSONAL.

GOODWIN.—Cheever Goodwin is concocting a new burlesque.

CARY.—Annie Louise withdraws from the operatic stage this month.

RENNON.—The dramatic man of the Chicago Tribune was in town Saturday.

BOOTH.—Mr. and Mrs. Edwin Booth are residing at the St. James Hotel, London.

WILLIAMS.—Marie Williams received an enthusiastic welcome in Boston with Leavitt's company.

VANDENHOFF.—George Vandenhoff, the elocutionist, arrived in New York from England last Friday.

PAULDING.—Fred Paulding has received a melodrama from Henry Irving. He will probably produce it.

BERNARD.—Anna Dickinson's agent will share the business duties of Mackaye's traveling Hazel Kirke company.

FROMMAN.—Haverly's Colored Minstrel's lose Gus Fromman, who goes to pilot the traveling Madison Square company.

HOOPER.—The beaming face of Dr. Hooper will be seen no more this season at the Union Square Theatre. He has taken possession of the Jersey City Academy of Music, and is

determined to accomplish a feat that E. H. Gouger did not—viz.: to make it "go."

STODDART.—J. H. Stoddart's performance of Dr. Bidache in Daniel Rochat is an admirable piece of work.

SOTHERN.—E. A. Sothern will commence joking and acting again next January. He is rapidly recovering his former vigor.

MACKAYE.—Steele Mackaye is kept busy preparing souvenirs to commemorate the various notable figures in the run of Hazel Kirke.

CLAXTON.—Kate Claxton has brought forward a novelty at last. She may be seen in another play than the Two Orphans at the Bijou.

VON LEER.—Sara von Leer will not start out on her projected starring tour until later in the season. She is recovered from her recent severe illness.

WALDRON.—Nelse Waldron, who did the practical work on the Madison Square double stage, is to have a benefit at that theatre shortly, on an afternoon.

MASKELL.—The mother of Laura Joyce, now playing at Daly's, Mrs. Dancey Maskell, will give readings this season under management of J. S. Vale.

BEANE.—Fanny Beane, a clever vaudeville artiste, has fully recovered from her long illness. She will be seen with Charles Gilday soon at Tony Pastor's.

SARA.—Sara, her unfinished bust of Coquelin, and her little son, are on the sea. They'll all be here by the 27th inst., if the voyage of the Amerique is prosperous.

EMMETT.—Like the Phoenix, Manager William Emmett raises his Academy of Music out of its ashes. The new theatre he says will be ready for occupancy within sixty days.

MARRIED.—Helen Blythe was married to J. F. Brien, Tuesday afternoon, at six o'clock. This is a sequel to certain legal complications that took place last Summer, which have been looked for. Joy!

PEYSER.—Dave Peyser writes that he has resigned his position as business manager at the Tremont Opera House, Galveston. He has been engaged by Manager Leavitt to do the advance work for the Specialty company.

WING.—Charles A. Wing left Monday for Detroit, to take charge of J. B. Polk's business for two weeks. He will then join the Goeche-Hopper 100 Wives combination at Philadelphia for the balance of the season.

MCCULLOUGH.—All the proscenium boxes and many of the best seats have been engaged for John McCullough's opening at Haverly's Fifth Avenue Theatre November 8. It is his 43d birthday. He will play Virginius.

FALSE.—The rumor that the Stewart people are to rebuild the Globe for Mr. Jack Haverly, we find on investigation is false. There have been too many dramatic funerals in that place for even our Jack the giant killer to overcome.

STETSON.—John Stetson is negotiating with Manager Palmer for the right to play Cazauban's version of Daniel Rochat on the "off nights" of the Salvini company. By-the-way there are several inferior versions of Sardou's play for sale.

GIL.—Miss Gilder, of the Herald, purchased an ancient crush hat and an old sword at the Fechter auction, paying for both the extravagant sum of fifty cents. She wanted something, so she expressed it to Tom Whiffen, "that the dead actor had handled."

FLOYD.—William Floyd bought Fechter's Obenreizer dress at the sale, with the intention of presenting it to W. J. Florence. So he will unless there's a streak of bad luck at Wallack's, and No Thoroughfare is put up with the gentle Billy as the attraction.

LEE.—Henry Lee, the leading man of Fanny Davenport's company, is one of the most promising young actors on our stage. He is twenty-five years of age; he plays juvenile business, but his talent lies more in the direction of character-acting and old men.

BROCOLINI.—Signor Brocolini was originally engaged to play Joseph Jessup, the Indian agent, in Deseret. D'Oyly Carte had a prior claim upon his services, however, and obtained an injunction preventing his appearance. The Pirate King is consequently disconsolate.

BYRNE.—Mrs. Charles A. Byrne has established a real estate and boarding house directory at 1215 Broadway (Daly's building), where she will be pleased to see her friends in and out of the profession, and assist them in securing accommodations when visiting the city, without charge.

FROLIQUES.—John Warner is in town and so is Nat Goodwin. They fought the political hydra in Ohio and Indiana during the hot State elections, and came off ahead. They will produce the Marionettes, a new farcical comedy that Mr. Goodwin brought over with him from England last Summer.

MAPLESON.—Col. Mapleson is without doubt one of the greatest impressarios of the age. The ability with which he manipulates his immense company, his skill as an organizer, and his indomitable energy, mark him as the first in his profession. The Colonel is perhaps the only manager of Italian opera who has thoroughly understood the American people, grasped the situation of things, and resolutely set himself to work to master the difficulties in his path—difficulties of no ordinary character. The esteem in which Col. Mapleson is held is shown by the fact that the elite of the city are among his warmest supporters.



## THE USHER.

*In Ushering  
Mend him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.*

How much time does Bernhardt imagine she will have at her disposal when she arrives here? A morning paper says that she embarked Saturday on the *Amerique* with paintings and an unfinished bust of M. Coquelin, which she hopes to complete on the voyage. Great guns! Imagine anybody doing the delicate work of the chisel on a piece of marble while the vessel is rolling over on her beam-ends, or pitching and tossing in a head storm. I should like to see this extraordinary bust after it reaches here—if it ever does; for should the stately Sara suffer from *mal de mer*, it would be just like her to throw old Coquelin (in marble) overboard to the little fishes. She is at perfect liberty, of course, to bring all the sculptural specimens she likes with her, but the wisdom of fetching along with her one of those nameless youngsters, is questionable. It is a thoroughly Bernhardtian notion—but not a good one.

One of the reasons that Mr. Wallack produced The Guv'nor thus early in the season was on account of Miss Coghlan's health, which has not been the best; but another and more reasonable theory is that he wished to get ahead of John T. Raymond, who has an adaptation from the same German play as that to which The Guv'nor owes its being, which he intends to bring out in New York before long. It is called *Hearts and Diamonds*—a very common place and stupid title, by the way—and is from the pen of Bunton of the *Chicago Tribune*.

And still they continue to carp about Fanny Davenport's dresses in *An American Girl*. "Did you ever hear such railing?" Why surely these warlike scribes would not have our fair actress play a society part in rags and tatters, yet they continue to grumble and mutter like so many old fortune-telling hags. I know of only one way to put an effectual stop to their crooning, and here it is, my dear reader, in the closest confidence: Fanny Davenport, you know, is to play an engagement down town, at Niblo's, appearing in this self-same *American Girl*, at the conclusion of the fortnight's run of *My Partner*. Now, let her add to the comedy, which plays but a little over two hours, her wonderfully good impersonation of Nancy Sykes in *Oliver Twist*. These two pieces played together on the same night, would not only prove an attraction that could not fail to draw, but would give her full scope to display her versatility, and show the audience that she can move them equally well to admiration whether attired in the rough and ready tuck-up of Nancy, or the elegant toilettes of Kate Vivian. This hint is dropped for Miss Davenport's benefit. We shall see if she recognizes its value.

When Neilson was in St. Louis last season she visited Tower Grove Park with some friends to view a handsome bronze bust of Shakespeare. She expressed herself highly delighted with the work, and promised to obtain a slip or root from the Shakespeare mulberry tree at Stratford-on-Avon on her return to England, and to send it over to be planted in a position that she paced off. Her lamented death, of course, prevented these intentions from being carried out, but a week ago Monday a number of people gathered in the Park and planted a mulberry tree in honor of Adelaide's memory. Two old fellows—each over four-score—Henry Shaw and N. M. Ludlow handled the spades and performed the labor of planting. And then a marble slab bearing a suitable inscription commemorative of the event was placed near the memorial tree, and old Mr. Ludlow put on his coat and made a speech that was very graceful and appropriate to the occasion, especially deserving of admiration when the speaker's age is taken into consideration. The ceremony was impressive and worthy of the record of the fair artist.

Our audiences are in many respects more courteous to the actors than are the English. They don't hiss, they don't yell like so many bulls; they don't raise the dust—that the cleaners who don't clean, religiously leave—with their hoofs. But they are universally guilty of a horribly boorish habit. They never by any possible means wait for the curtain to descend on the last act of a play, but invariably start to their feet when they see how its all going to end, and make a stampee for the door, with a smothered roar that approaches the distant sound of Niagara, and drowning the "tag" utterly. I suppose the proverbial haste that characterizes everything we Americans do partly explains this. It's a bad practice, but I don't see just how it can be stopped; they pay their money and they leave when they please. Some of the managers used to make appeals on their house bills for the people to remain, but it was useless, and these brave men were compelled to give up in despair and submit like the rest.

The ushers at some of our theatres have not got over the old-time longing for substantial perquisites. Oftentimes one is subjected to a series of petty annoyances at the hands of these small despots, which may only be avoided by the payment of a fee on entering. There is one of this class who has charge of the left-hand side of the orchestra floor of Haverly's Fourteenth Street Theatre. But at Wallack's the other night I went in

late, and could find no usher at all! I waited five or ten minutes for him to appear and take me down to my seat—but in vain. An endeavor to elicit some information concerning its whereabouts from the petrified chrysalis who presides at the little iron gate was of course futile, so I went back, made a guess at the geography of my chair, and finally found it. I don't know what excuse there was for neglect of this sort, unless it was that there was a small house, and people are not expected to drop in after the second act of *As You Like It*. I had the pleasure of feasting my eyes on that delinquent usher before I left, however. The footlights pattered out drearily one by one, and the absent young man of the clawhammer and blue rosette made his appearance, torch in hand, and lighted them up again with a graceful ease and composure of bearing quite delightful. There was some consolation in knowing that he was in the building.

Our friend Leavitt has been losing all his agents. Mark Mayer has gone, and so has C. B. Grist, of the Specialty company; George W. Stanhope, of the Rentz-Santley party; M. G. Gutthold, of the Specialty and Vaudeville organization. Frank Musgrave, conductor and musical director of the Opera Burlesque company, contemplates winging his way back to Merrie England, and Mous Novissimo (the freshest name in the directory) has also departed. Daisy Ramsden, too, has become dissatisfied and fled.

Charley Crouse, business agent of the Troubadors, who has recently returned from the other side, says that the English critics are finicky to a degree—a discovery that others, I believe, beside our genial friend Crouse have made. They objected violently to the use of the big D. that Salisbury makes in his recitation about the tramps. Nat was sensible, however, and cut it out, but added a profane word or so in doing it. In Liverpool, as THE MIRROR's readers have been informed, The Brook was not appreciated, but in Edinburgh, Glasgow, and London, the bright entertainment gave general satisfaction. The Troubadors played in the Scotch capital against the pioneers of their line of business, The Vokes, and vanquished them on their own stamping ground, their receipts looming up far ahead of those of their rivals. The company embarked Tuesday, and are due in New York about Nov. 1. They open their season in Philadelphia the 8th prox.

The Baptist ministers, in solemn conclave, have taken up again the old question of secular amusements. The stage, thanks to progress and broad thought, is too firmly entrenched to need either defence or defenders, and the parsons hurl their anathemas and denunciations unheeded, while we all stand good-naturedly by and smile at their impotent bigotry. The real fun, however, comes when they haul their own black sheep over the coals, and finish up with a time equalled only by that memorable one, in which the aggressive parrot and the wily monkey participated with such disastrous results.

The *Telegram*'s criticisms are only equalled in sheer inanity by those of its big brother, the *Herald*. Whoever writes those sketches in imitation of Nym Crynk's paragraph style deserves to be punished by being made to realize in what an unenviable light they place him. Retribution cannot be hoped for on that score, I fear. The author, like his articles, is past redemption.

Charles Thorne's admirers—and I wish to be counted among these—are happy because he plays an Atheist in Daniel Rochat. Their reason for joyfulness lies in the fact that he at last has got a part into which he cannot inject his traditional "My Gods."

The election is hard upon us, and several theatrical companies have already either reefed their sails until the storm will have passed by, or gone down in the political maelstrom. Among these latter are the Annie Ward Tiffany company, which went to pieces a short time ago in Philadelphia, the Ford and Denham Pranks company at Owego, and the Halford Sauce party, with Sam Lucas. Each of these organizations had more or less merit, but they could not withstand the onslaught of torch-light processions, ratifications, and mass-meetings. The strongest only stand, and even they feel the undertow of the popular excitement attendant upon a Presidential canvass. Joe Jefferson, with his splendid Rivals company, was scared into cancelling a date at Mahanoy City in Pennsylvania, last week, having lost confidence in his ability to beat a political demonstration; while our correspondence from Richmond, Ind., to-day relates how a minstrel company was obliged to postpone the opening of a performance one hour, in order to let the public enjoy to their bent a body of processionists. Hold the fort until November 2, and after that all will be plain sailing for craft that are seaworthy and properly manned.

Already a thickening flock of vultures are picking with irresponsible beaks at the latest success of the Union Square Theatre, Daniel Rochat. An English version of the French play is already for sale. The Union Square version is the version with money in it, as was the Union Square version of Miss Mutton and of Led Astray. We will have memorizers stealing it on free passes, if they can get them, and all that trickery which would be held disgraceful in any other business will be unblushingly resorted to.

## AT THE THEATRES.

*The play's the thing.*

—HAMLET.

Last Saturday night the most important dramatic event that has taken place in America during the latter half of this century, occurred at the Union Square in the production of Sardou's *Daniel Rochat*. It was the opening of the tenth regular season at this theatre, and an audience of large proportions composed of intellectual and cultured people, sat enthralled through the five acts of the great play. When Daniel Rochat was presented in Paris last season, the critics swooped down upon it like so many hawks, endeavoring to pick it to pieces. But the wonderful power of the play, its grandeur and novelty, attracted thousands of people, and popular approval opposed the critical judgment, and the work made not only a sensation, but a splendid success. And now that success has every promise of being duplicated in New York, our public and our discriminating journalists having already recognized that Daniel Rochat is not only the most valuable contribution the French stage has ever furnished the English adapter, but that it opens up a new mission for the drama, a new era for the playgoer, a new opportunity for the dramatist. The discussion of religious and social topics has always characterized the French author. He is never quite happy unless he is giving Paris an essay to talk about; he is restlessly working to discover some new solution to vexed questions, or ferreting out a novel basis of reasoning from which he may draw astonishing conclusions. The application of the great subject of Belief vs. Unbelief which Sardou has made in Daniel Rochat, gives a new field for the discussion of these weighty problems. The Stage holds this supremacy over the Rostrum: it enables the people to see a practical illustration of the matter in debate. This advantage is used admirably in Daniel Rochat.

We have already published the plot of the drama in full, and a rough translation of several of the best scenes. There is no need, therefore, to recapitulate. The question that every one silently asked, and mentally speculated upon, before the curtain rose, "Can the subject be treated interestingly?" was answered before the second act had concluded. Never have the salient points on both sides been more forcibly, clearly and conclusively set before the public. Daniel's cool, calculating advocacy of Reason, and Lea's pure, steadfast, unswerving belief in Faith, present the conflict of the two great intellectual parties of Atheists and Deists more understandingly than a hundred lectures of Bob Ingersoll or sermons by Henry Ward Beecher. Both Daniel and Lea are human beings of broad thought; the former is a liberal thinker, not a blaspheemer; the latter is an advanced religionist, not a bigot. The woman is mentally stronger than the man, for she allows principle to conquer love, while he stoops from the pinnacle of his unbelief to possess the heart that he worships. Lea is therefore the more heroic creature. Whether principle should allow happiness to be wrecked; whether religion is religion when it is made to wound and crush a fellow being, are thoughts that strike the spectator viewing Daniel Rochat at once. The majority of people who have not that greatness of character that Lea shows in her treatment of Daniel, cannot sympathize with the attitude she takes and maintains, yet it inspires naught but admiration. The majority of people where their hearts or their happiness is concerned are weak and feeble. Daniel and Lea are of a thousand.

We have never seen an audience so intensely and breathlessly interested as that which witnessed the performance of the drama Saturday night. There was a feeling of solemnity that was almost oppressive. There seemed to be a sort of enchantment that pervaded the whole assemblage. They hung upon every syllable, and preserved a rapt attention that was something quite unusual. Every sentence told like a sledgehammer, and helped to build the success of the play squarely and solidly. Mr. Cazarian is the adapter of Daniel Rochat, and he has done his work in a way that does him great credit. Where the original lacked action he has supplied it; where it was verbose, he has made it compact; where the dialogue was dull he has sharpened it; and the consequence is that the play as a play has been made as absorbing as *Led Astray*, *The Danicheffs*, the Celebrated Case or any of the other prominent successes of the Union Square with which his name, as adapter has been linked. We have no writer who is cleverer than Cazarian in this particular direction.

Of the acting we can offer nothing but praise. Charles Thorne's performance of Rochat is the greatest achievement of his life. He plays it quietly, naturally, with an intensity of earnestness that is most effective. He presents the character just as Sardou designed it—a noble, clear-thinking man. Anybody can be pardoned for going into ecstasies over Thorne now. Mr. Stoddart, as Dr. Bidache, added another to his long list of fine eccentric impersonations. John Parselle, Walden Ramsey, Joseph Whiting, Owen Fawcett and Charles Collins were each excellent.

Sara Jewett's acting as Lea was quite worthy to rank with that of Charles Thorne. It was a splendid effort, and is by all odds the biggest feather she has ever added to her cap. The terrible struggles through which she passes are depicted with a realism and fidelity that commands the highest ad-

miration. Maud Harrison played a comedy part neatly. There is little comedy wanted in a play of this character, and the dramatist showed his wisdom in subduing it to proper dimensions. It would collide with the profound serious interest. Mrs. Phillips was admirable as Lea's mother. The scenery was Union Square theatre scenery, and our readers know we have no better means of conveying an idea of its excellence. There are four interiors, all beautifully executed. The music incidental to the drama, composed by Henry Tissington, was appropriate. The dresses of the ladies were handsome.

Daniel Rochat is the greatest modern play ever seen on the boards of a New York theatre. Its success was instantaneous, pronounced and deserved. THE MIRROR prophesies that it will run over a hundred nights to immense business. The seats Wednesday morning were all sold up to Saturday night.

The first production in this country of The Guv'nor drew together a fine assemblage of representative society people at Wallack's, Tuesday night. The piece was produced at the Vaudeville, London, some time ago, and is still running at that house. Its success in England is financial not artistic. It was produced as the work of one E. C. Lankester, Esq., a name that everybody had excellent reason for believing was a *nom de plume* that concealed the identity of a well known writer. Byron, Clement Scott, and Farnie were variously charged with its authorship, and so were several members of the nobility, and innumerable journalists. From the fact that each and everyone entered a plea of not guilty, it is evident that the true author was not willing to stand the gibes of the newspapers by fathering his progeny.

The Guv'nor—which, by the way, is misnamed, since the subject of the title is not the most important feature—is called a comedy upon the programme, but is simply an extended farce. It owes its being to a three-act German farce by Anno, entitled *Die Familie Hoerner*. The outline of the original plot is preserved, the situations are identical, but the characterization and much of the dialogue is original. To give the story in detail would be superfluous and tedious. It is composed of a chain of improbable complications and absurd misunderstandings, which commence at the very beginning of the first act, and continue unflaggingly until the end of the farce. Indeed, so complicated are these blunders that they are apt to mix the audience up quite as much as the characters on the stage. The perplexities exercised a wearying effect on many people Tuesday night, who thought the best way to get out of the difficulty was to get out of the theatre, go home, digest and master what they had seen, and come again another night for the rest. This installment plan is American and rude, and no doubt the English actors of the company realized this, as they gazed upon the backs of a number of departing patrons of the drama toward the close of the second act.

As we have said the situations are German, therefore they are ponderously funny. The idea of an old gossip, Jellicoe, making his appearance and exit for an entire act at the back of a high wall is clever and laughable. The dialogue, especially in the first act is brisk, and written in that spirit of exaggerated humor which characterizes English farce wit. The mistakes that set by the ears the score of people composing the cast are ingeniously arranged, and follow one another with admirable sequence. The second act is talky and should be made more compact. The explanation of all the mysteries in the last act should be hastened.

The Guv'nor condensed and boiled down would make a roaring one-act farce. Elaborated farces are always tiresome, and this one is not an exception to the rule.

The acting was delightful. The three Englishmen, Tearle, Pitt and Elton, an estimate of whose abilities could not be made in *As You Like It*, were seen in parts that showed their quality and admitted of final judgment. Mr. Elton in his own line of business, is relatively the best actor of the three. As we said in our criticism of his Touchstone a fortnight ago, he is essentially a low comedian of the modern type, and while he was not able to do justice to himself or the part in Shakespeare's comedy, his acting in The Guv'nor was capital. He played a deaf old boat-builder, Theodore Maclesfield, with an unctious that was truly delicious, giving him a distinct individuality that pleased the audience, and won the actor two or three recalls during the action of the piece. The introduction of a horse-laugh was well-intended, but disagreeable and out of place. Some better distinctive peculiarity might easily be found.

Mr. Tearle was happier in a light comedy part than he was as the melancholy Jacques. Gentlemanly, natural, and easy he created a profoundly good impression as Freddy and strode into the favor of the audience. We should imagine from the promise this performance holds forth, that he will do excellent work before the season is finished. Harry Pitt did not redeem himself. He is not an actor because he has not got the requisites of an actor in him. He entirely misconstrued the part of young Theodore, playing it seriously instead of lightly. He is manly, and that is about all that can be said for him. John Gilbert played Mr. Butter-scotch with the life and activity of a man twenty years younger than we know our dear old actor to be, and sustained the character with honor to himself throughout. Gerald Eyre had a character bit—a Scotchman.

The MacToddy he dressed with a kilt, but played with a brogue that savored more strongly of green Erin than of fair Scotia. Mr. Leonard, a conscientious and useful adjunct to Mr. Wallack's company, had a small assignment but made all that he could of it. H. Gleason, a new face at this theatre showed capability as a Yorkshire groom.

Effie Gernon's part promised well in the first act, but it simered away to nothing later on. She is a thoroughly good artiste, and it would be impossible for her to play even a bad part badly. Aurelia was a bad part, but it was nicely done. Stella Boniface as Kate, the daughter of old Butter-scotch, was an agreeable surprise. She was vivacious, natural, arch and winning. Although being hampered very much from the same cause that Miss Gernon was, she appeared to better advantage than we have seen her appear in a long time. She is painstaking always, and if she would only get rid of a precise and stilted manner of reading that we have pointed out before, her work would be more satisfactory to the critics and the public. Advice kindly meant should be kindly taken. We shall always be happy to chronicle and give credit for such improvement as that manifested by her in The Guv'nor. Madame Ponsi's familiar face was warmly welcomed, and her efforts appreciated, as the boat-builder's wife. She is the best "old woman" on the stage. Adelaide Detchon was a blank disappointment. She has acquired some reputation as a reader, and we looked for at least an intelligent rendering of the pretty *ingenue* part that was given her. She has a strong Western pronunciation that jars on the ear all the more from its contrast with the pleasant English utterance of the other people in the company. She has a mincing, affected style that is obtrusive, and is destined to prejudice the public against her acting—a calamity that would be welcome, did it wash her artistic—or rather inartistic—faults as white as snow. Self-consciousness will assert itself, and anywhere else it may be overlooked but on the stage. Miss Detchon has a naturally pretty face, but she disfigures it by dressing her hair in an unbecoming and ancient manner. As a gentleman of the press expressed it to the writer, she looked like "the frontispiece of a gift-book for 1849."

The scenery was excellent. The first act was not entirely new, but was prettily set. The second act—a boat house at Putney, with a view of the Thames—by Mr. Massanovitch, was a beautiful specimen of this admirable artist's work. The last scene was a well-executed interior, in garish colors. The orchestra, under Ben Baker's baton, seemed smothered in their little pit under the stage. Their presence there was occasionally discovered by the gyrations of the leader's arm and a muffled bar of music that was audible now and then, as if it came through or from underneath a feather bed.

A play by Charles Stevenson will probably follow The Guv'nor, and that will be followed by *Forget-Me-Not* (by the way, has a compromise been effected between Miss Ward and the management?), and then, in succession, *Impulse*, by the author of *Diplomacy*, the sensation play, *The World*; and *Byron's* comedy, *Upper Crust*.

Monday night of last week the regular season of Ford and McCull's Bijou Opera House opened with Kate Claxton in one of Boucicault's adaptations entitled *Pauvrete*, but rechristened especially for this occasion *The Snow Flower*. That the piece has moulded upon the shelf since 1838, when it was produced at Niblo's Garden and scored what was equivalent to a flat failure, is not strange. It is written in that strained, unnatural style that characterized much of Boucicault's early work, and it does justice neither to the dramatist nor to the French original. The story of *Pauvrete* is highly melo-dramatic and unreal. Two children are mixed up after the traditional fashion; of course the high-born youngster, the daughter of a Colonel, being placed in a lowly condition, while the plebeian's offspring, the child of a daughter of the regiment, is immediately given a comfortable seat in the lap of luxury. *Pauvrete*, the high-born, grows up and tends a herd of goats every Winter on the heights of the Alps. A handsome Count Maurice who is betrothed to and about to marry against his will Louise, the daughter of the vivandiere, goes up into the mountains, reaches *Pauvrete's* hut, and is imprisoned there by an avalanche for several months. Of course he falls in love with the simple, pretty goat-herd, and she reciprocates his affection. The girl's identity is finally established, Maurice marries *Pauvrete*, and Louise finds somebody else to console her.

Miss Claxton did not score a triumph as the heroine, but she played the part with becoming grace and intelligence that met with favor. It is not strong enough to make a feature in her repertoire, and she will need something better to draw people if she plays an extended engagement in New York. Charles Stevenson is a pleasing, gentlemanly actor, but weightless and wanting in earnestness and vigor. He wears well-fitting clothes, however, and looks handsome as a picture. Ed. Arnett gave a decidedly good specimen of melodramatic acting as Bernard. He has a strong personality and positive magnetism. W. F. Owen was not well fitted with a part that gave him no opportunities. Margaret Cone, the star's sister, played Louise satisfactorily.

The avalanche scene was cleverly arranged.

[CONTINUED ON EIGHTH PAGE.]



## AT THE THEATRES.

CONTINUED FROM SEVENTH PAGE.

Nelse Waldron designed it, and he deserves praise for the effectiveness of his work. The houses have been small.

The subscribers to the Dudley Buck Opera season at Haverly's have kept the house well filled every evening, despite startling political news and the Italian rival further east on the same street. We have no reason to change the opinion expressed last week. The music soars up above the heads of the people, and is too good for comic opera. The libretto is not funny, and grows a little more that way on acquaintance. Desere's will continue till next Monday night, when Rice's Surprise Party will present Revels—an American extravaganza that is sparkling and fresh, but ill suited to precede election week.

Mr. Percy's Baffled Beauty has undergone certain improvements which make the play more compact and its rendition more easy, while the plot is more readily understood. On Monday, the leading part, Giulia, first played by Rose Eytinge, was assumed by Emily Rigl. Several times Miss Rigl showed that she was not absolutely letter perfect, but she was nevertheless *en rapport* with the spirit of the character she was acting. Giulia is by no means a lovable personation, but Miss Rigl made it a deeply interesting one. Proud, capricious, overbearing, and relentless, in turn, she carried her audience with her, even through much of the dialogue which to say the least is wearisome. When Miss Rigl becomes more familiar with the details of her part, she will doubtless give such a personation as will startle even the adaptor of the play. From first to last Miss Rigl sustained the role with power, but she was especially forcible near the close, in the duel scene, not only where she throttles her hated rival, but also as she cowers over the dead body of Ion, the Greek adventurer, slain in her defence, while she faces her husband. Mark Pendleton did some excellent work as Aylmer, the devoted friend of Giulia.

There were two very important events that stirred up the amusement public Monday night. One was Italian opera at the Academy, and the other the opening of Tony Pastor's Theatre down Broadway. The public showed little favoritism, crowding to see Tony's performance as well as Col. Mapleson's. Every year the management of the only strictly high-class variety performance in New York City—for the entertainment at the Comique belongs to another order, that of vaudeville—has advertised "renovations," "improvements," etc., and at last the promise has been fulfilled. The lobby has been handsomely decorated; the floor has been covered with a pretty Brussels carpet; the boxes have been draped after the latest and most approved freak of household and theatrical decorative art; the walls have been freshened, and the house made to assume a bright and cleanly appearance. The decorations, however, would not affect Mr. Pastor's patrons. He gives such attention to the department behind the curtain that his devoted admirers would go to see his performance, if necessary, in a barn. But now they have an additional reason for flocking to see his cosy, comfortable theatre. An excellent bill is presented this week, comprising the cream of his successful traveling company. The attractive little French Twin Sisters dance neatly; Tony Pastor, himself, sings a number of fresh songs of the day in his own inimitable way; Bryant and Hoey give their laughable but vulgar sketch, The Musical Tramp; Bonnie Rannels convulses everybody with his funny recitations and songs; the St. Felix Sisters—only three now—sing and dance cleverly. They are a trio of refined little artists always refreshing to see. Ella Wesner has grown old and faded, and so have her impersonations. We have never liked this sort of business. It is suggestive as well as stupid. Her advertising song of a well-known brand of cigarettes should be hissed down, although cleverly sung. Miss Wesner is probably paid by the manufacturers for introducing it. Harry and John Kernell are as funny as of old in their "sidewalk conversation," but it is getting stale. The audience want some new topics. The Four Eccentrics complete the introductory portion of the programme, which is followed by Tony Pastor's well-known sketch, Go West on the Emigrant Train, introducing the company in its full strength, with Flora Moore, Lina Tottenborn, and little Eva French. Business has been excellent. Next week several new people are announced, including Niles and Evans, Harry Parker and his dogs, and a comedy called Fun on the Stage, from the prolific pen of John F. Poole, Esq.

Archibald Forbes, the famous war correspondent, has made his bow to an American audience. The lecture, "Royal People I Have Met," is not a lecture at all. It is a news letter written by an able correspondent, highly descriptive and full of brilliant word painting. Mr. Forbes is, beyond question, a writer of great power, but he has no platform gifts. He is just the sort of a man who, with the instincts of a true journalist, would brave any danger and surmount all difficulties to get news, but he is no orator. As a writer he is forceful, brilliant and fascinating; as a reader he is tiresome and disappointing. Personally, he is a fine specimen of manhood, above the middle height, with the physique of an athlete, a large head and a very pleasant face. He has the bearing of

a soldier and the manners of a gentleman. He has an easy style and is fluent of speech. But his strongly marked cockney accent and monotonous lightened drawl give an almost soporific effect to his readings. Much that an Englishman has to say about Royal people is of course uninteresting to an average audience, but the Chickering Hall assemblage listened patiently to Mr. Forbes' story, for the sake of its verbal embellishments. His "Mechanism of War Correspondence" is likely to prove far more interesting to the public. Into such a life as Mr. Forbes, there must have been crowded striking incidents, remarkable occurrences, hairbreadth escapes and desperate encounters, all of which recounted in his brilliant language would make a charming talk. This is Mr. Forbes' first visit to America. On two occasions when he had his passage booked to cross the Atlantic, he was suddenly ordered on active duty to accompany the British troops in the Afghan and Zulu wars. He is a born journalist, and has performed many daring feats in his search for important and early news. His first literary venture was as a magazine writer; then he became a hack on a daily newspaper; afterwards, editor of the *London Scotsman*, finally making his fame as a war correspondent. By the way, it did not appear in Mr. Forbes' recital of Royal names that he had actually met any of these monarchs. He saw them, some afar off, others more closely, but his acquaintance with them was of the shimmest description. The masterly power of graphic portrayal possessed by this distinguished journalist, seems illused in recounting the petty doings and sayings of Kings, Emperors and Princes.

This is the last week of Mr. Percy's Baffled Beauty. Next Monday night Clara Morris makes her re-entry in Article 47. Her performance of Cora was one of the stepping stones to the fame she has acquired. This is the fifth week of an American Girl. Business continues good. Lillian Spencer has made a very good impression at the rehearsals thus far. Strakosch certainly has great faith in his new star. She follows Fanny Davenport. At Niblo's Monday night Aldrich and Parsloe appeared before a packed house in My Partner. The play went splendidly, and pleased the down town audience immensely. It will continue for two weeks. Business is big. Cinderella is really drawing at Booth's. Our First Families will shortly be succeeded by a musical edition of Robertson's charming comedy School. Mahn's English Opera company are singing Boccaccio at a west side theatre. When you feel blue go down town to Harrigan and Hart's or up town to Birch and Backus' and laugh it all away. Joseph Hatton reads his novel A Daughter of Bohemia at the Madison Square this afternoon. It will be a *recherche* affair.

## CONCERNING SOME OLD PLAYERS.

ANNE OLDFIELD was the daughter of an officer in James II. army. Her introduction to the stage was due to George Farquhar, who overheard her reading a portion of Beaumont and Fletcher's lively comedy, The Scornful Lady, at The Mitre Tavern in St. James' Market, kept by her sister, a Mrs. Voss. Farquhar was so delighted with her, 'tis said, he fell in love with her that he spoke in the warmest manner of her ability to his friend, Sir John Vanbrugh, who ultimately recommended her to Rich, the manager of Drury Lane, by whom she was engaged at a weekly stipend of fifteen shillings. In the year 1700 she made her appearance in Vanbrugh's Pilgrim, adapted from Beaumont and Fletcher; as Aurelia in Mrs. Carroll's (afterwards Mrs. Centlivre) tragedy, The Perjured Husband and Sylvia in Old Mixon's, The Grove or Love's Paradise. The two following seasons she played a variety of original parts; but in none did she reveal that wondrous latent talent that was to astonish and delight the town. In 1703, while the company were playing at Bath, she was cast for the part of Leonora in Sir Courtly Nice, a part in which she made a decided hit. It appears that Cibber, who did not appreciate her talent, read the part over with her in a careless manner, and, feeling annoyed, read her lines indifferently; but of the performance, let Colley tell us in his own words: "She had a just occasion to triumph over the error of my judgment, by the almost amazement that her unexpected performance awakened me to; so sudden and forward a step into nature, I had never seen." Elated with her success, she became more diligent, listening eagerly for any hints that might accrue to her advantage from either authors or her fellow players. During the season 1704-5, she appeared on the 7th of December, in the character of Lady Betty Modish in Cibber's comedy, The Careless Husband, a part in which she gained the most unqualified praise from the public and author. Cibber speaking of her in this part, says: "Had her birth placed her in a higher rank of life, she had certainly appeared to be, in reality, what in the play she only excellently acted, an agreeable, gay woman of quality, a little too conscious of her natural attractions." On the 23d of March, 1705, she again appeared in a new part, Biddy Tipkin in Steele's comedy of The Tender Husband in which she was much admired. The following season she appeared in a variety of original parts, chief of which were Lady Reveller in Mrs. Carroll's Bassett Table, Isadora in Cibber's Tragedy Perolla and Isadora; and Arabella, in the comedy Hampstead Heath 1705. On the 28th of January, 1706, she had a benefit, which was largely attended, playing The Tender Husband, in which she acted her old part of Biddy Tip-

kin. On the 8th of April she appeared as Sylvia in Farquhar's Recruiting Officer, in which she made a great hit. The piece was played ten times consecutively. Having joined the Haymarket Theatre in 1706-7 she opened in Elvira in The Spanish Fryar, playing also her old parts in the Careless Husband, The Recruiting Officer, and Sir Courtly Nice. She also played Estifania in Rule a Wife and Have a Wife, which was a splendid characterization. "When Oldfield drew the pistol from her pocket, pretending to shoot Perez, Wilks drew back as if greatly terrified, and in a tremulous voice, uttered, 'What! thy own Husband!'" Oldfield replied, with an archness of countenance and half shut eye, "Let mine own husband then be in his own wit," in a tone of voice so exactly in imitation of his, that the theatre was in a tumult of applause." She also played Florinda in Cibber's Marriage a la Mode. On the 25th of February, she played for her benefit her old part in The Tender Husband, and on the 8th of March she created one of her best parts, Mrs. Sullen, in Farquhar's best comedy, The Beaux Strategem. A story is told in connection with this part, showing that Farquhar felt his end was approaching. Wilks told him (Farquhar) that Mrs. Oldfield thought he had dealt too freely with the character of Mrs. Sullen in giving her to Archer, without such a proper divorce as might be a security to her honor, "to solve that," replied Farquhar, "I'll get a real divorce, marry her myself, and give her my bond. She shall be a real widow in less than a fortnight." On the closing night of the season the 10th of June she played Maria in The Fortune Hunters. The next season, (1707-8) she created several new parts among which may be mentioned Lady Dainty, in Cibber's Double Gallant, and Ethelinda, in Rowe's Royal Convert. On the union of the Haymarket and Drury Lane companies she appeared at the latter on the 16th of January, 1708, in her old part in The Recruiting Officer, and remained until the season of 1709, playing quite a number of original parts. This year she rejoined the Haymarket company, the terms of her engagement being £200 a year and a clear benefit, here we find her enacting quite a large number of characters, one only being original, viz.: Belinda, The Man Bewitched, by Mrs. Centlivre. It was played three nights only. The authoress says in her preface to this piece, "It would have made its way to a sixth night if it had had fair play. Mistake me not, I do not mean from the representation, for I must do the players reason. Had I searched all the theatres in the world I could not have selected a better company, nor had more justice done me in the action, though they have not dealt by me honorably in my bargain; for they ought not to have stopped the run, upon any pique whatever."

The following year Anne acted but little. In 1711-13 she is again at Drury Lane, playing a number of her old comic characters and creating a number of new ones. The season of 1713-14 she created several very distinct characters—Marcia, in Addison's tragedy, Cato; Eriphile, in The Victim, by Charles Johnson; and Jane Shore, in Rowe's tragedy of that name, in which she made a remarkable impression, the play having quite a run. Jane Shore was again produced for her benefit on the 1st of March. On the 27th of April she appeared as Violante in The Wonder—surely a variety of characters to test the qualities of any actress. As season follows season, we find her playing a varied round of old and new parts, firmly established in her position, and in great favor with the fashionable world.

On the 10th of January, 1728, she created the part of Lady Townly in Cibber's Provoked Husband, and "slided so gracefully into the foibles, and displayed so humorously the excesses of a fine woman too sensible of her charms, too confident of her power, and led away by her passion for pleasure—that no succeeding Lady Townly arrived at her many distinguished excellences in that character." She spoke the epilogue to this play, and on speaking the first line—

"Methinks I hear some powdered critic say—"

some man, sitting in the front row of the pit, next the orchestra, hissed her. She fixed her eye upon him immediately, made a very short pause, and spoke the words, "Poor creature!" loud enough to be heard by the audience, with such a look of mingled scorn, pity and contempt, that the most uncommon applause justified her conduct in this particular, and the poor reptile sank down with fear and trembling. This play ran twenty-eight nights. The managers presented her with fifty guineas for this impersonation.

On the 18th of November, 1728, we find she was ill at her house in Grosvenor Street, and on the 2d of December she is again playing in The Scornful Lady and several of her old parts. The season of 1729-30 was the last of this remarkable actress upon the stage.

On the 9th of January, 1730, she played an original part, Clarinda, in Humors of Oxford, a comedy that is said to have been written by James Miller; and on the 23d of February, another original character—that of Sophonisba, in the tragedy of that name by James Thomson. It is said she uttered the following line in this play—

"Not one base word of Carthage, for thy soul!"

with such grandeur in her action, and in a voice so powerful, that it even astonished Wilks. It is certain the audience were struck, and expressed their feelings by the most uncommon applause. Thomson says of her: "Mrs Oldfield in the character of Sophonisba has excelled what even in the fondness of an author I could either wish or imagine; the grace, dignity, and happy variety of her action have been universally applauded, and are truly admirable." This is praise indeed! On the 19th of March she had a benefit; it was her last. She played Latharia in The Fair Penitent. The remainder of the season we find her in several of her old parts, such as Elvira, Lady Brute, Lady Townly, Jane Shore, Biddy Tipkin, Lady Dainty, Estifania, and Mrs. Sullen. On the 26th of April she played for the benefit of Mr. Charke and Miss Rafter, Lady Brute in The Provoked Wife. This was her last appearance upon the stage that she had so long adorned by her unrivalled acting. She had played sixty-five original characters.

She is thus described by Davies: "Mrs. Oldfield was in person tall, genteel and well shaped; her countenance was pleasing and expressive, enlivened with large, speaking eyes, which in some particular comic situations, she kept half shut; especially when she intended to give effect to some brilliant or gay thought; in sprightliness of air and elegance of manner she excelled all actresses, and was greatly superior in the clear, sonorous and harmonious tones of her voice." Cibber says: "The variety of her powers could not be known, till she was seen in a variety of characters, which as fast as they fell to her she equally excelled in. . . . but her excellence in acting was never at a stand, and Lady Townly, one of her last new parts, was a proof that she was still able to do more, if more could have been done for her."

## DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

GULICK & BLAISDELL Co. 4 (Arabian Night): Open season at Joliet, Ill., Nov. 15. GULICK & BLAISDELL Co. 5 (Minstrel Congress): Open season Nov. 15. GUS WILLIAMS COMB.: Memphis, 21, 22, 23; New Orleans, 25, week. HAVELY'S WIDOW BEDOTT: Laporte, Ind., 21; Joliet, Ill., 22; Springfield, 23; St. Louis, 25, week. HAVELY'S NEW UNITED MASTODON MINSTRELS: Begin season Nov. 8. HAVELY'S BLACK 40: Chicago, 18, week; Cleveland, 25, week; Cincinnati, Nov. 2. HARRY MEXER'S ROONEY'S: Concord, N. H., 21; Nashua, 22; Greenfield, 23; Holyoke, 26. HERRMANN: Providence, 21, 22, 23; Boston, 25; Jersey City, Nov. 1; N. Y. City, 8. HERNE'S HEARTS OF OAK: Syracuse, 21, 22, 23; Albany, 25, week. HUNTLEY'S DRAMATIC COMB.: Jackson, Miss., 18, week; Aberdeen, 25, week. JACK & MILLER'S COMETS: Oil City, Pa., Nov. 2; Bradford, 3; Duke Centre, 4; Olean, 5. JANAUSCHKE: Cincinnati, 25, week. JANE COOMBS: Iona, Mich., 21; Muskegon, 22; Kalamazoo, 23. JARRETT'S CINDERELLA: New York, 11, 4 weeks. JARRETT & RICE'S FUN ON THE BRISTOL: Haverhill, Mass., 21; Portland, 22, 23; Bangor, 25; Burlington, Vt., 30. JOHN McCULLOUGH: Cincinnati, 18, week; St. Louis, 25, two weeks; Pittsburg, Nov. 8, week. JOSEPH JEFFERSON AND MRS. JOHN DREW: Boston, 18, two weeks; Worcester, Nov. 1; Fall River, 3; New Bedford, 4; Providence, 5, 6; Springfield, 8. JOHN F. RAYMOND: Hannibal, Mo., 21; Quincy, Ill., 22, 23; Springfield, 25; Cairo, 26; Owensboro, Ky., 28; Evansville, Ind., 29; Terre Haute, 30; Danville, Nov. 1; Bloomington, 2, 3; Ottawa, 4; Joliet, 5; Aurora, 6; Dixon, 8. JOSEPH MURPHY: Cincinnati, 18, week. JULIA HUNT CO: Owensboro, Ky., 22, 23. KATE CLAXTON: N. Y. City this week. KIRALYTS' AROUND THE WORLD: Philadelphia, 18, four weeks. KATIE PUTNAM: Council Bluffs, Ia., 29, 30. LAWRENCE BARRETT: Syracuse, 20, 21; Albany, 22, 23; Philadelphia, Nov. 8, week. LEVAVITZ'S GRAND ENGLISH OPERA BURLESQUE CO: Boston, 11, two weeks; Baltimore, 25, week; Philadelphia, Nov. 1, two weeks. LEVAVITZ'S SPECIALTY COMB.: Chicago, 18; Milwaukee, 25, 26, 27; Janesville, 28; Beloit, 29; Madison, 30. LINGARD - DALZIEL BURLESQUE CO.: Syracuse, 21; Albany, 22, 23; Philadelphia, 25, two weeks. LOTTA: Philadelphia, 4, three weeks; Troy, N. Y., 25, 26; Syracuse, 27; Buffalo, 28, 29, 30; Rochester, Nov. 1, 2, 3; Oswego, 4; Watertown, 5; Utica, 6; Boston, 8, three weeks. MAGGIE MITCHELL: Washington, 11, two weeks; Baltimore, 25, two weeks. MARY ANDERSON: Chicago, 18, week; Fort Wayne, Ind., 25; Jackson, Mich., 26; Lansing, 27; Detroit, 28, 29, 30; E. Saginaw, Nov. 1. MAUDE GRANGER (Two Nights in Rome): Boston, 18; Brooklyn, 25. MILTON NOBLES: Central City, Col. 20, 21; Golden, 22; Boulder, 23; Cheyenne, 24; Greeley, Col., 26; Denver, 27, 28, 29, 30. M'LISE-PICKLEY CO.: Fall River, 21; Bradford, 22; Lynn, 23; Salem, 25; Gloucester, 26; Lawrence, 27; Haverhill, 28; Portland, Me., 29, 30; Bangor, Nov. 1, 2; Lewiston, 3; Portsmouth, N. H., 4; Manchester, 5; Nashua, 6. MINNIE PALMER COMB.: Ogdensburg, Ont., 21; Ottawa, 22, 23; Montreal 25, week. MRS. SCOTT-SIDDONS: Toronto, 25, week; Montreal, Nov. 1, week. GRAU'S FRENCH OPERA TROUPE: N. Y. City, 18, week. MRS. HOWARD'S UNCLE TOM: Worcester, 25; Springfield, 26; Hartford, 27; New Haven, 28; Bridgeport, 29. MITCHELL'S PLEASURE PARTY: Ft. Wayne, Ind., 21; Lansing, Mich., 22; Ypsilanti, 23; Chicago, 25, week; Detroit, Nov. 1, 2, 3; Erie, Pa., 4; Savanna, 5; Lockport, N. Y., 6; Boston, 8, two weeks. MILES JUVENILES: Texarkana, Tex., 20, 21; Little Rock, Ark., 22, 23; Memphis, 25, week; Nashville, Nov. 1, 2, 3; Louisville, 4, 5, 6. MY PARTNER (ALDRICH AND PARLOE): New York, 18, two weeks; Brooklyn, Nov. 1, week. NEIL BURGESS (Widow Bedott): Topeka, 21; Kansas City, 22, 23; St. Louis, 25, week. NICK ROBERTS' HUMPTY DUMPTY: Atlanta, Ga., 21, 22, 23 (Fair week). NAT GOODWIN'S FROLICHS: Williamsburg, N. Y., 18, week; Newark, N. J., 25; Paterboro, 26; Trenton, 27; Jersey City, 28, 29, 30; Richmond, Va., Nov. 1, 2, 5, 6; Norfolk, 3, 4; Waterbury, Ct., 8; Bridgeport, 9; New Haven, 10; Albany, 11, 12, 13. ONE HUNDRED WIVES COMB.: Philadelphia, 18, two weeks. OUR GENTLEMEN FRIENDS CO. (George Holland): Northampton, Mass., 21; Springfield, 22; Bridgeport, Conn., 23. Suspend tour until after election. Boston, Nov. 8. OLIVER DODD BYRON: Sharon, Pa., 21; Newcastle, 22; Youngstown, O., 23; Pittsburg, 25, week; Erie, Nov. 1; Jamestown, N. Y., 2; Dunkirk, 3; Buffalo, 4, 5, 6. POLK'S GENTLEMEN FROM NEVADA: Detroit, 18, week; Port Huron, 25; Flint, 26; Bay City, 27, 28; E. Saginaw, 29, 30; Cleveland, Nov. 1, week; Chicago, 8, week. PRICES OF PEACOCK: Montreal, 21, 22, 23. MACKAY-SYLVESTER CO. (Our Flirtations): Louisville, 21, 22, 23; Chicago, 25, three weeks. POWER'S GALLERY SLAVE CO.: Peterboro, Can., 21; Hamilton, 22, 23; London, 26, 27; St. Catharines, 27, 28. RICE'S BIJOU OPERA CO.: Boston, 4, three weeks; Philadelphia, 25, week; Washington, Nov. 1, week; Pittsburg, 8, week. RICE'S EVANGELINE: Baltimore, 18, week. RICE'S SURPRISE PARTY: N. Y. City, 18. ROBSON AND CRANE: Pittsburg, 18, week; Boston, 25, two weeks; N. Y. City, Nov. 8, 4 weeks. ROYAL ILLUSIONISTS (Thorn and Darwin): Syracuse, 18, week. REMENYI CONCERT TOUR: Brampton, Can., 22; Guelph, 23; Whitby, 27; Port Hope, 28; Belleville, 29; Prescott, 30; Cornwall, Nov. 1; Montreal, 2, 3. SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Brooklyn, 18, week; Philadelphia, 25. SNEELAKER & BENTON'S VARIETY COMB.: Chillicothe, O., 21; Dayton, 23. SMITH AND MESTAYER'S TOURISTS: Cincinnati, 18, week; Cleveland, 25; Chicago, Nov. 1; St. Louis, 8; Indianapolis, 15; Brooklyn, 22. STRAKOSCH OPERA TROUPE Indianapolis, 21, 22, 23; St. Louis, 25, week; Chicago, Nov. 1, week; Cincinnati, 8, week. SOLDENE OPERA-BOUTFE CO.: Brooklyn, Nov. 8. TONY DENIER'S HUMPTY DUMPTY: Peterboro, Can., 21; Coleburg, 22; Kingston, 23;

Brockville, 25; Ottawa, 26, 27; Montreal, 28, 29, 30. TONY PASTOR'S TROUPE: New York city, 18—open winter season. TAGLIAPIETRA OPERA CO.: New Orleans, 31, week. THE HARRISONS (PHOTOS): Nashville, 21, 22, 23; Chicago, 25, week. THOMAS W. KENNE: Indianapolis, 20, 21, 22, 23; Louisville, 25, 26, 27; Nashville, 28, 29, 30. WALLACE SISTERS: Parkersburg, W. Va., 21, 22, 23. WILLIE EDOUT'S SPARKS: Philadelphia, 18, week.

## CIRCUSES.

BARNUM'S: Luling, 21; San Antonio, 22, 23; Galveston, 25; Parsons, Kans., Nov. 1; Ft. Scott, 2; Clinton, Mo., 3; Booneville, 4; Jefferson City, 5; Washington, 6—close season. FORKPAUGH'S: Close season at Washington C. H., O., 23. GREAT LONDON: Charlottesville, 21, 22; Lynchburg, Va., 22; Danville, 23; Petersburg, 25; Fredericksburg, 26; Richmond, 27; Washington, 28, 29, 30. SKILL'S BROS.: Uniontown, 21; Demopolis, 22; Meridian, 23; Macon, 25; Columbus, 26; Starkville, 27; West Point, 28. ROBINSON'S: Valdosta, Ga., 21; Live Oak, 22; Jessup, 23; Brunswick, 25; Baxley, 26; McKee, 27; Cochran, 28; Macon, 29.

MEMBERS of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

## LETTERS TO THE EDITOR.

Will you hear this letter with attention?  
As we would hear an oracle.

—LOVE'S LABOR'S LOST.

A CLERGYMAN WHO IS A CHRISTIAN.  
LEADVILLE, COL., Oct. 14, 1880.

EDITOR NEW YORK MIRROR: With the writer's permission I send you the enclosed self-explanatory communication, received by me a few hours since. In the Great Sahara of religious (?) prejudice and bigotry that surrounds our craft, there looms an occasional oasis, the more fragrant and welcome for its rarity and isolation. Would, for the sake of common honesty, common justice and common decency, that there were fewer howling dervishes of the Brooklyn Tabernacle species, and more honest, earnest workers like T. J. Mackay in the vineyards of humanity; men who belong to the era in which they live; an era of progress and enlightenment, and who have the courage and manhood to preach and practice what they feel. All honor to these few brave spirits, who by precept and example say to the breathing fossils of their guild, come out of the mouldy dungeons of the past; wipe from your dim eyes the mildew of the Middle Ages; rinse your stale mouths at the bubbling springs of humanity; open the narrow windows of your hearts and let God's sunlight in. Very truly yours,

MILTON NOBLES.

DEAR MR. NOBLES—I cannot refrain from expressing to you my pleasure in witnessing the representation of your play, A Man of the People. Taken as a whole, or each part in detail, the acting was capital, while the moral running through the whole play, from beginning to end, cannot but exercise a wholesome influence for good in our day and generation. Many sentences are texts from which sermons for the times might well be preached from our pulpits, and it will go hard with this great nation if the warnings contained in A Man of the People are not carefully heeded. In the name of the "People," in the name of our common Humanity, I thank you for your brave, manly defence of justice and mercy as against Power and Prejudice and Pride, and trust that you may be spared long to present such wholesome and necessary truths to our citizens.

Sincerely yours, T. J. MACKAY,  
Rector St. George's Church, Leadville.

## PROFESSIONAL DOINGS.

—Steele Mackaye intends to play Pittacus Green, in the sweet bimby, at the Madison Square.

—James H. Alliger left Friday to join Mr. and Mrs. Chanfrau, with whom he has been engaged.

—Alice Oates and The Favorites are to open Bidwell's reconstructed St. Charles Theatre, New Orleans.

—Marc & Schlum of Fourteenth Street are taking photographs of many prominent professionals. The quality of their work is excellent.

Items: The Nashville Jubilee Singers gave a pleasing entertainment 15th, in St. James' Hall. Aberle's Minstrels have engaged the hall for the 7th.

Col. D. A. Keys, Lotta's advance agent, reports business large—way above anything the management expected. He says that Lotta works like a beaver.

—The French Opera company (M. G. de Beauplan's) arrived Oct. 19, at New York, by steamer St. Laurent from Havre. Mme. Ambre and Mlle. Lablache were of the party.

—Bigamy, the new play by Ettie Henderson and Fannie A. Mathews, will shortly be produced. The Philadelphia critics did not treat Mrs. Henderson's Mountain Mystery kindly.

—Miss Nellie Calhoun, grand-niece of John C. Calhoun, made a very successful debut at the Grand Opera House, San Francisco, Oct. 19, as Juliet, and was accorded a gratifying reception.

—A dispatch from Worcester, Mass., says that George Edgar and his company, collapsed in that city on Tuesday last. The company have returned to New York with salaries unpaid.

—Mr. William Carleton, the author of many Fritzes, but not of the original Fritz, was in Richmond, Ind., the other day, and alluded to THE MIRROR as the only dramatic paper of this country.

—On account of a necessary change in the cast of Tannehill's Davy Crockett Company lately, John M. Sedgwick was called upon to play Davy with half an hour's notice—a work he achieved creditably.

—Mme. Leander (Baroness von Heringenherr) made her first appearance in this City, as a reader in Steck Hall, on Tuesday afternoon. Though she is favorably known in Denmark and England as an actress, she intends to confine herself here to readings and recitals.

—The following is a complete list of the actors and managers who were present at the sale of Fechter's wardrobe last Friday: Lester Wallace, W. R. Floyd, Barton Hill, Thomas W. Whitin, Alfred Becks, George Becks, E. W. Cleary, W. E. Sheridan, John A. Hearn, Harry Lee, M. B. Phillips, M. R. Mayer, George F. DeVere, Mrs. George DeVere, A. D. Billings.



## AN OFF-HAND SKETCH OF ROSE COGHLAN.

By STEPHEN FISKE.

Rose Coghlan claims the same mixture of Irish and French ancestry as her brother Charles, and they resemble each other enough to have been twins. This resemblance is not only personal, but can be traced in their acting, although in our opinion Miss Coghlan is better as an actress than her brother as an actor. Charles always managed to give you the impression that he could be very much more powerful in melodrama and more effective in comedy if he would only take the trouble to try; but he never took this trouble and you left the theatre with a dissatisfied, disappointed feeling, which, although it might at first arouse your interest in the actor, ultimately resulted in the verdict (quite correct, in our judgment,) that he had really been doing his best, and that his best was not altogether satisfactory, because his characterization was incomplete, the individuality of the actor never being fully lost in that of the person represented, in spite of the marvellous make-up. Miss Rose Coghlan, on the contrary, although she may rival her brother in this defect for a few scenes, and even for a whole act, yet has her moments when she is entirely lost in her part and is so thoroughly identified with it that the audience is as completely carried away as she is herself. This emotional quality, which Charles altogether lacks, is superadded to an experience, an artistic sense, and a refined taste in costume and in stage business not in any way inferior to his own, and, therefore, proves her to be superior to him, since she possesses one more of the essentials of the profession. The art of acting is the art of appearing to be somebody else, and although this is occasionally overlooked in the consideration of some popular favorite, whom we like best when he is most himself, it is the only true definition of the art, nevertheless.

Those who reason superficially and do not stop to think that every detail of costume, accent, expression and movement upon the stage must be thought out thoroughly before the performance, and cannot be disclosed to the player even by the inspiration of genius, are apt to underrate Miss Coghlan and to believe that she is a fine actress simply because she is a fine woman. If this were true, then all the fine women would be actresses—which, thank Heaven! they are not—and every good actress would be a fine woman—which, we all know, is not the case, although the actresses themselves may think differently. The preposterous exhibitions that many handsome ladies make of themselves upon the stage, and the successes which ladies with no pretensions to beauty have achieved, sufficiently contradict such a hasty theory. But Miss Coghlan is very apt to incur this misjudgment because her methods are not demonstrative; her voice and manner are peculiar; both seem, at first, a little forced and formal, and she executes her conception of every character upon an artistic level, which, if it never rises to inspiration, as assuredly never descends to the ordinary tricks and artifices of the profession in order to secure applause and win a cheap popularity. She belongs to a school that never plays at the audience, nor does she exaggerate that school into such an utter ignoring of the audience as is preached by some impracticable professors, who confound the art of acting with the art of deception, and who forget that to be entirely natural upon the stage would not be acting in the theatrical meaning of the word. To appear to be natural is a very different thing from being natural on the stage, and Miss Coghlan has hit "the golden mean" of her profession precisely.

We are inclined to believe, as we review the sketches taken at various points of her career, that it has been Miss Rose Coghlan's misfortune never to remain long enough in one theatre to do herself justice and to have justice done to her by the critics and the public. There are certain peculiarities, which we have already pointed out, that strike a strange audience in her acting; but the more she is seen and studied, the more she is appreciated and admired. This is not the case with her brother Charles, who wears by a repetition of the same mannerisms, and only occasionally strikes a character, as in *The American*, which these mannerisms exactly suit. His Charles Surface is his Alfred Evelyn in satin breeches and silk stockings; his Claude Melnotte is his Hamlet in a French uniform; he was the same prisoner in *The Princess Royal* and in *The Celebrated Case*. At first sight Miss Coghlan seems to have the same characteristic; but with her it wears off upon acquaintance, while with her brother it hardens and becomes intolerable. It was only when the management attempted to replace her that the public comprehended the gap that Miss Coghlan had left in Wallack's company by her secession in favor of the more golden promises of San Francisco. The amount of popularity which she has acquired there in a single season was extraordinary. The loss of her at Booth's Theatre was the preliminary symptom for the closing of Mr. Boucicault's brilliant experiment at that house. Last season she was engaged as the leading lady at the Madison Square Theatre; but the success of Hazel Kirke prevented her appearance, and, this season, she transferred herself to Wallack's again. To herself, personally, these too brief engagements may matter little, for she can always command a very large salary, and managers are eager to engage her; but, from an artistic point of view, we should like to see the effect of five

years of steady work, at one leading theatre, in the variety of parts that a leading lady has to perform, upon Miss Rose Coghlan's art and upon her reputation. While leading ladies are so scarce that two out of the four stock theatres in the metropolis are trying to get along with temporary substitutes, it is hard upon the public that Miss Coghlan should be already planning a starring tour for next year, although it cannot be denied that so bright a Rosalind as that which is pictured to-day in *The Mirror* has a right to be starred.

## STETSON'S SALVINI VENTURE.

What Bluff John has to Say about Salvini and his American Company—The Polyglot Idea and its Advantages.

Manager John Stetson of the Globe Theatre, Boston, was standing having a chat with some friends in the hall of the Everett House on Sunday, when a representative of *THE MIRROR* accosted him with a view of learning something about the Salvini engagement.

"When does Salvini arrive, Mr. Stetson?"

"He will land in New York, I hope, on Nov. 1st, and we shall open in the Arch Street Theatre, Philadelphia, on the 29th. Well, no; the company is not yet quite made up, but I shall secure the best support that can be had for money, you may be certain."

"Do you think, Mr. Stetson, the new departure is likely to be a success, either artistically or financially?"

"Yes; most decidedly. I not only expect to make money, but also to satisfy every lover of high dramatic art. I present Salvini to the American public supported by an English-speaking company, not simply as a novelty, but because I think that our audiences will be gratified. Its a kind of labor reducing process. People will go to see and hear the star; their enjoyment will be principally in Salvini's performance. Well, to add to their pleasure, I shall give them a libretto in Italian and English, but in order to avoid the necessity of referring to the libretto when the star is not on the stage, I give my patrons an English company, so that the play as a whole may be understood. Who would care, for instance, to hear a couple of gravediggers chattering in Italian?"

"Capital idea, Mr. Stetson, and the experiment is worth trying."

"I don't regard it as an experiment at all. Why, there's not so much risk as there would be in bringing over a foreign company. If I had an Italian company, and some of them were to get sick, or break their contracts, I should be left in the lurch, the performances would have to stop, the star remain idle, and managers all over the country would suffer loss. I could have reserve actors, but what an expense. And, again, if the star got sick, a foreign company with classical plays wouldn't draw a paying house. Now, that's the true inwardness of what you call my new departure."

"You have no idea that the performances in two languages will be unfavorably received, have you?"

"None whatever. At first you may think that the effect will be disagreeable, but I think otherwise, after carefully weighing the subject. As I said before, the chief interest of the audience will be centered in the star, when he is off the stage, the audience having only the libretto to fall back upon, will become indifferent, and will not take the trouble to look up the words. They will lose the thread of the story and the connection between the scenes. On the other hand, with only the star speaking in a foreign tongue, the demand upon the patience and good will of the audience is not excessive, and every one will be able to understand and therefore enjoy more of the play than if they were compelled to give their attention throughout the performance."

"What play do you open with, Mr. Stetson?"

"Othello, followed by Macbeth or Hamlet. So you see the people will have plays that they are already familiar with. Nearly all the people who will crowd to see Salvini will be students of Shakespeare, and to them the roles of the principal plays are as household words, or as school-books to children, and a translation will scarcely be necessary with Salvini playing Othello, Macbeth, or Hamlet, and supported by an English company. No, sir, I do not fear the American public. They regard Salvini, and justly, as the greatest living tragedian, who in certain roles is without a peer, and there is no doubt that this appreciation will be shown at the box-offices of the various theatres in which he plays."

"What is your route?"

"From Philadelphia we shall go south, as far as New Orleans, working back to New York, and the Empire City will have waked up by the time we open here to the excellence of the arrangement, and stimulated by the great success which is sure to follow us, the patrons of the drama here, will give Salvini an ovation."

"Putting money in your purse, eh?"

"Just so. But it will be money well earned. I shall give to the people an entertainment which cannot be surpassed, moreover, I invest largely in the undertaking, and the duties of management will be heavy. So you see, it's only fair that I shall reap some reward. All this, however, is beyond the question. My purpose is to prove, that the American public need not be deprived of the services of great actors or actresses, simply because they do not speak our language, but that whether Italian, German or Hebrew, the pleasure of their impersonations may be enjoyed by the simple expedient of supporting them with an English-speaking company of high merit."

"Thanks, Mr. Stetson, success to you."

"That's all right, the same to *THE MIRROR*."

## MUSICAL EVENTS.

Mr. Mapleson must be hard to please, if he is not satisfied with his first night at the Academy on Monday. Every seat in the house was sold in advance, and there was not even standing room in the aisles. The Italian Opera season of 1880-81, has opened finely. Public curiosity was excited as to whether Gerster was in as good voice, as when last in New York, and whether Ravelli, the new tenor, would prove any acquisition to the operatic stage. No one is disappointed, Gerster is charming; Ravelli is excellent, and Galassi repeated his former successes. With such artists in the principal roles, ably supported by scarcely inferior artists, with Mapleson's well-trained chorus, and orchestra, the latter under the direction of Arditi, with all the scenery and paraphernalia of Her Majesty's Opera Company, no wonder Italian Opera in New York, is a success. The audience on Monday was as brilliant as it could well be, and gave Signor Arditi a pleasant welcome as he took his place in the orchestra, the old favorites on the stage were also warmly welcomed, Mme. Gerster being received with demonstrative applause, and the new tenor, Ravelli, most cordially. Lucia is a well worn opera, and its numbers are familiar to opera goers, while Mme. Gerster's rendition of the title role is almost beyond criticism. The prima-donna has lost none of her vocal sweetness, grace, power and fascination. Her execution is fully up to her former standard, and in the "mad scene" she delivered her lines with tenderness, and often brilliantly, and awoke the enthusiasm of the audience. Gerster's method and voice are singularly beautiful. Signor Ravelli proved himself a tenor almost worthy to share honors with Campanini. He is specially pleasing in melodic phrases, and his voice harmonized sweetly with Mme. Gerster's in the concerted music. He has a good compass, fine, easy style of delivery and an altogether pleasing manner. He is a better singer than he is an actor. Of Signor Galassi nothing more need be said, than this—he was the same conscientious artist he has ever shown himself to be in whatever he undertakes.

One of the notable musical events of the week is Mr. Theodore Thomas' opening concert at the Metropolitan Musical Hall. On his assuming the conductorship of the orchestra at this popular place of amusement he received, as he deserves, a warm welcome from hosts of friends; and he may be sure of receiving in the future from the public generally the fullest manifestations of their approval of his new departure. The audience on Wednesday was large and appreciative, and signally demonstrative in its expressions of gratification at the musical treat provided. In the orchestra were many of Mr. Thomas' old musicians, and in the hall were to be seen many of the patrons of the Central Park Garden concerts. The hundreds present had evidently turned out to greet an old friend. The programme on this occasion was a well chosen one, and included selections from Wagner, Beethoven, Massenet, Brahms, Mendelssohn, Rubinstein, Saint-Saens, and Strauss. These selections were worthy of their masterly treatment by the orchestra, under the direction of Mr. Thomas' graceful baton. We have warm praise for the initial programme—not only for its skillful arrangement, but also for its scientific execution. The Metropolitan Concert Hall, with Mr. Thomas as its musical director, has certain success before it. The orchestra contains some of the best artists in the city, many of them distinguished for their individual excellence. At the second Thomas concert, the audience evidently assembled with the single purpose of enjoying the fine music. And they had something to enjoy. Beethoven's Egmont overture; an adaptation for the orchestra of one of Bach's compositions; Wagner's Siegfried Idyl; and Massenet's Scenes Neapolitaines, in the first part; and in the second, a symphony in F major, by Hermann Goetz—for the first time in this country. The Wagner Idyl was delicately performed. The Goetz symphony, in four movements—allegro moderato, intermezzo, adagio non troppo, and a grand finale—received a most brilliant interpretation. The third part of the programme was devoted to works of a lighter character. The Thomas concerts should be largely patronized.

Last Sunday's concert at the Metropolitan, was most successful. It was the fifth and last but one, of the series inaugurated by Rud Aronson. The experiment made by Mr. Aronson of mingling with classical selections, lighter and more popular music, has proved an attractive one. Large audiences of musical people have patronized these concerts. The orchestra on Sunday was under the direction of Mr. W. G. Dietrich, and the programme comprised choice numbers from Meyerbeer, Mendelssohn, Wagner, Nicolai, Flotow, Gungl, Beethoven, Strauss and Sullivan. Mlle. Schaeffer, M. Mauras, Mlle. Paola-Marie and Mary Albert were the vocalists. The latter gave Gounod's Ave Maria in fine style, accompanied by Mr. H. Brandt with violin obligato, also La Brindisi from Gioffe Gioffa. Levy, "the world renowned," played Sullivan's Lost Chord, Aronson's Sweet Sixteen Waltz, Gounod's Serenade, and Wallace's Sweet Spirit. Hear my Prayer. Paola-Marie sang Metras' waltz, LaVague and the chansonette, Le Petit Coin. Gungl's march, En Avant, was the orchestra finale. The only drawbacks to this concert were the hoarseness of M. Mauras and the nervousness of Mlle. Schaeffer.

Marie Pauline Nininger's Grand Concert

at Chickering Hall, on Thursday last, was a poor affair, judged from a musical point of view. There was a large audience, an abundance of floral offerings, and profuse applause. But all this is easily accounted for, it was an evidence of mistaken kindness on the part of friends. A new comer, Mr. Knudson Nilsson, commenced the vocal performances by attempting to render an aria from Der Freischutz, later on he essayed the Erl King, a difficult song by Schubert. His attempt was a signal failure, though somebody presented him with a floral horseshoe. Mr. Nilsson has a large, deep voice, of coarse quality, and a style utterly crude and amateurish. Mr. Carl E. Hasselbrink proved himself a violinist of superior merit. This young South American carried off the honors of the evening. His tone is pure, and his bowing more than excellent. He played a cavatina by Raff, a fantasia by Wieniawski, and a berceuse by Reber, with fine taste and expression. Once or twice, especially in the Faust fantasia, he got slightly out of tune, but he made amends by his sweet, rich tone and delicacy of execution in the berceuse. Mr. Adolph Unger, the solo flautist also scored a success. There are many perhaps who object to the flute being played as a solo instrument, and we confess the flute performance by Mr. Unger was a trifle wearisome, but it was a musical triumph, nevertheless. The player showed fine powers as a flautist and may be considered one of the best performers on the instrument. His selection was not the most acceptable, being Themes from Norma, which music seems to us to demand an instrument of larger power than the flute. Miss Nininger made her first appearance since her return from Europe where she has been studying and singing. The lady has plenty of self-possession and a strong, flexible and rather pleasing voice, but her style is faulty, and her mannerisms offensive. Miss Nininger was announced with a flourish of trumpets, and such magnificent statements made as to her marvellous vocal powers, that we almost expected to find that during the seven years since her debut at the Academy of Music in Il Trovatore, that she had by some occult means developed into an exceptionally great artist. Study and practice have not made Miss Nininger a great artist, and it is scarcely probable that she will ever take rank as a popular operatic singer. Her selections last Thursday were the Polacca from I Puritani, the great scena and aria from Der Freischutz and the Ab Non Creda and Ab Non Giunge from La Sonnambula. The last two numbers are beyond her powers. She has a facile execution, and in florid music her vocal defects are not so apparent, but she can never be heard with pleasure in cantabile music, until she corrects an excessive vibrato which mars her best efforts. Her shake and runs are uncertain, and the way she jerks her head is painful to witness. Miss Nininger is doubtless an estimable lady personally, and is worthy of the wealth of floral gifts showered upon her by her friends, but neither this fact nor her kinship to the Secretary of war, can be permitted to influence a musical criticism. Miss Nininger has much to learn as a vocalist. Carlberg's orchestra played the overture to Nicolai's Merry Wives of Windsor and Brahms' Two Hungarian Dances, the former selection being given in good style, the latter, however, was not rendered with precision. Mr. Colby was musical director.

## Academy of Music.

Third night of the subscription.  
FRIDAY, Oct. 22, 1880. Second of Opera, FAUST.  
Faust by Signor Campanini; Mephistopheles, Signor Franco Novara (his first appearance); Y. Ventino, Signor Del Puente; Siebel, Miss A. L. Cary, and Margherita, Mlle. Alwina Valeria (her first appearance).  
LUCIA DI LAMMERMOORE.  
First Grand Matinee.  
SATURDAY, October 23, at 2 o'clock.  
Edgardo, Signor Ravelli (his second appearance); Ashton, Signor Galassi, and Lucia, Mme. Ktelka Gerster.  
MONDAY, Oct. 25, LINDA DI CHAMOUNI.  
Linda, Mme. Ktelka Gerster.  
WEDNESDAY, Oct. 27, CARMEN.  
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OPINIONS OF THE PRESS.

It ended in an ovation to the Kiralfys. As

now produced, it is possibly the grandest

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The Kiralfys have admirably succeeded,

and their play is better mounted and more

satisfactorily produced than ever before.—

STAR.

The present performance surpasses in

beauty all others. Its costumes charm and

astonish the eye, and its ballets are the poetry

of motion.—SUN.

The audience had an opportunity, in act

second, to discover that the Kiralfys have not

lost the art of making spectacular plays pleas-

ing without being offensive to the most fasti-

dious persons. The finale of the second act

was naturally followed by tumults of applause

which the scene richly deserved.—TIMES.

The Arabian Nights of Niblo's Theatre have

again begun with the revival of the Kiralfys'

Around the World. It proved resplendent

to the fullest measure of "barbaric wealth and

gold." The Porcelain Palace is a picture of

really lovely delicacy. The scenic part is

radiant, and the accessories are of the best

kind.—TRIBUNE.

The same play has been done at Niblo's be-

fore, but never so well as now. Throughout

the performance the applause was very lib-

eral, and it was deserved.—TRUTH.

The Kiralfy Brothers opened their season

at Niblo's with Around the World. The first

march and ballet is undoubtedly one of the

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rich and there is no touch of gaudiness—

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VOICE OF THE PRESS:

CINCINNATI.

GRAND OPERA-HOUSE.—"PHOTOS."—The Harrissons' Musical Comedy Company "Photos."—From the beginning to the end of the play the audience laughed. The jokes were new, laughter followed each one, and every new situation or change of costume brought out the same cheerful recognition. And when that is said for a comedy there is nothing left to tell. We do not go to see a comedy to melt into tears. "Photos" is a modern burlesque and extravaganza, with sufficient continuity in the plot to hold the play well together, and keep the interest intact until the last. Miss Alice Harrison, the star of the troupe, is a tiny creature, with little white hands and shapely feet, a pair of bright eyes, and a voice good and full in quality, whether in speaking or singing. Her small stature renders her burlesques of tragedy more effective, while at the same time it enables her to give the most terrible of grotesque realism. She made some clever burlesques of Clara Morris and Emma Abbott. Then, in the second act, she gave a large idea of the range of her ability. She is a charming and most natural actress, makes no points without an effort, and enters into the spirit of it as though she enjoyed the fun more than the audience. Of Louis Harrison it seems almost superfluous to speak. His striking features are already well known here, and that they are irresistibly funny no one dares to deny. If he cannot make an emotion absurd, nobody can; one almost dreads to see the lordly Roman tear across his beard, his eye in a frenzy rolling, for fear the picture of Louis Harrison as the Emperor of Rome should stalk there instead. The remaining characters are well rendered, and "Photos" the success.—THE COMMERCIAL.

THE HARRISONS IN "PHOTOS."—The fun was fast and furious. Alice Harrison was the life of the piece. She was full of life and vivacity, and sang and danced herself right quickly into the good graces of her audience. She is a most charming little actress, and fully deserves her popularity. Her brother, Louis Harrison, is one of the most promising young comedians on the boards. He is a "hastler" on the stage, and works incessantly to please his patrons.—DAILY ENQUIRER.

ST. LOUIS.

The Harrissons are exhibiting their "Photos" every evening at the Olympic to large and enthusiastic audiences. The piece is new, now only on its third week—but it has already pronounced itself a "go" of sufficient strength to run the Harrissons' whole season through. The "Photos" company is a thoroughly good one for its purpose, with Miss Alice Harrison and her brother, Mr. Louis Harrison, as its leading features. Alice is the very soul of frolic and merriment sweetened with song, and Louis is a young actor who has caught the spirit of grotesque humor, and has great facility of comic expression. Their entertainment is throughout hilarious.—THE REPUBLICAN, St. Louis, Sept. 9, 1880.

OLYMPIC.—The Harrissons began their engagement at the Olympic Theatre last night to a full house, and the audience unanimously voted "Photos" a success.—ST. LOUIS GLOBE DEMOCRAT.

OLYMPIC.—"Photos" is proving a splendid attraction at the Olympic Theatre last night. The piece is new, and the audience unanimously voted "Photos" a success.—ST. LOUIS GLOBE DEMOCRAT.

LOUISVILLE OPERA-HOUSE.—"Photos" is an original and musical eccentric comedy, bright and sparkling, full of happy hits and laughable incidents. The entertainment is one of the most charming medleys which have been presented in Louisville for years. The company is really a great galaxy of stars, for every one of the principal performers is thorough in his or her part. It is a very amusing entertainment, and full of puns well said, and producing roars of laughter; and in this day of opera-outlets it is really pleasing to find a play so full of snap and melody, in which the performers are so free from anything of a lounging indolence.—THE COMMERCIAL.

LOUISVILLE OPERA-HOUSE.—The Harrissons opened last evening. There was a large audience present, and the Harrissons met with an enthusiastic welcome as they appeared.

"Photos" is one of the best pieces of its kind; it is certain to have permanent success. "Photos" is an amusing absurdity, and affords a couple of hours' genuine enjoyment.—THE EVENING POST.</



